

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3699.

SATURDAY, SEPTEMBER 17, 1898.

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The Inaugural Lecture will be delivered at 4.30 P.M. on THURSDAY, October 6.

Further information on application to the Principal.

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The SESSION of the FACULTIES of ARTS and LAWS and of SCIENCE (including the Indian and Oriental Schools and the Departments of Applied Science and the Fine Arts) BEGINS on OCTOBER 4. Introductory Lecture by Prof. J. SULLY, M.A., LL.D. Students of both sexes are admitted. There is no Entrance Examination.

The SESSION of the FACULTY of MEDICINE COMMENCES on OCTOBER 3. Introductory Lecture, at 4 P.M., by Mr. SIDNEY SPOKES. Prospectuses and Regulations relating to Scholarships, &c. (value 2,000s.), may be obtained from the College, Gower Street, W.C.

The BOYS' SCHOOL REOPENS SEPTEMBER 12.

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SESSION 1898-9.

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School of Engineering.

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The work which I now present to the German people contains an almost complete account of all the events of which I was a witness during my intercourse of over twenty years with Prince Bismarck and his entourage. Part of it is not entirely new, as I have embodied in it portions of the book published by me in 1878, under the title 'Prince Bismarck and his People during the Franco-German War.' I have, however, restored the numerous passages which it was then deemed expedient to omit, and I have also dispensed with the many modifications by which, at that time, certain asperities of language had to be toned down. The bulk of the present work consists of a detailed narrative of the whole period of my intercourse with the Prince, both before and after the French campaign.

#### THE OBJECT OF THE WORK.

The sole object of the diary which forms the basis of this work was to serve as a record of the whole truth so far as I had been able to ascertain it with my own eyes and ears. Any other object was out of the question, as it was impossible that I could desire to deceive myself. I wish neither to be an eulogist nor a censor. To my mind, panegyric was superfluous, and fault-finding was for me an impossibility. The profound reverence which I feel for the genius of the hero, and my patriotic gratitude for his achievements, have not deterred me from communicating numerous details which will be displeasing to many persons. These particulars, however, are part of the historic character of the personality whom I am describing. The gods alone are free from error, passion, and changes of disposition. They alone have no seamy side and no contradictions. Even the sun and moon show spots and blemishes, but notwithstanding these they remain magnificent celestial orbs. The picture produced out of the materials which I have here brought together may present harsh and rough features, but it has hardly a single ignoble trait. Its crudity only adds to its truth to Nature, its individuality, and its clearness of outline. It must furthermore be remembered that many of the bitter remarks, such as those made previous to March, 1890, were the result of temporary irritation, while others were perfectly justified. The strong self-confidence manifested in some of these utterances, and the angry expression of that need for greater power and more liberty of action, common to all men of genius and energetic character, arose from the consciousness that, while he alone knew the true object to be pursued and the fitting means for its achievement, his knowledge could not be applied because the right of final decision on all occasions belonged by hereditary privilege to more or less mediocre and narrow minds.

#### THE AUTHORITY FOR PUBLICATION.

I will allow the Prince himself to answer the question as to my authority for communicating to others without any reserve all that I ascertained during my intercourse with him. "Once I am dead you can tell everything you like, absolutely everything you know," said Prince Bismarck to me in the course of a conversation I had with him on the 24th of February, 1879. I saw clearly in the way in which he looked at me that, in addition to the permission I had already received on previous occasions, he wished that I should then consider myself entirely free and expressly released from certain former engagements, some of which had been assumed by myself, while others had been imposed upon me. Since then my knowledge increased owing to his growing confidence in me, while his authorization and the desire that I should use what I knew to the advantage of his memory remained undiminished. On the 21st of March, 1891, during one of my last visits to Friedrichsruh, the Prince—apparently prompted by a notice which he had read in the newspapers—remarked, "Little Busch (Büschlein) will one day, long after my death, write the secret history of our time from the best sources of information." I answered, "Yes, Prince; but it will not be a history, properly speaking, as I am not capable of that. Nor will it be long after your death—which we naturally pray to be deferred as long as possible—but on the contrary very soon after, without any delay. In these corrupt times the truth cannot be known too soon." The Prince made no answer, but I understood his silence to indicate approval. Finally, in the preceding year, he had affirmed the absolutely unrestricted character of my authority. On the 15th of March, 1890, when the measures for his dismissal were already in progress, and he himself was engaged in packing up a variety of papers preparatory to his journey (a work in which I was allowed to assist him), he asked me to copy a number of important documents for him and to retain the originals and copies in my possession. On his remarking that I could get these documents copied, I called his attention to the fact that a stranger might betray their contents to third parties. He replied, "Oh, I am not afraid of that!

He can if he likes! I have no secrets amongst them—absolutely none." That statement, "I have no secrets," gave me liberty, at least for a later time, to publish those State papers the contents of which I had hitherto kept secret, as he must unquestionably have known better than I or the rest of the world who may have held other views on the subject.

#### INDIFFERENCE TO CRITICISM.

So far respecting the essential point. That he whom I honour as the first of men sanctioned my undertaking is entirely sufficient for me. I do not ask whether others give it their blessing. The great majority of those referred to have since departed from this life and taken their places in the domain of history, where the claim for indulgent treatment is no longer valid. Those who are still with us may believe me when I assure them that in now publishing these pages I have no thought of causing them pain or of injuring them in any way. I simply consider that I am not at liberty to preserve silence on those matters which may prove unpleasant to them in view both of my own duty to tell the whole truth, and of the desire expressed by the Chancellor (to whom I still feel myself bound in obedience) that nothing should be concealed. The diplomatic world, in particular, must be represented here as it really is. In that respect this book may be described as a mirror for diplomatists.

#### CAPACITY FOR THE TASK.

I must leave the reader to form his own opinion as to my capacity for observation and the discovery of the truth.....For several years I was acquainted with everything that went on in the Central Bureau of the German Foreign Office, and later, in addition to what I ascertained through the confidence of the Prince, I obtained not a little information from Lothar Bucher which remained a secret, not only for private persons, but often for high officials of the Ministry.

I was assisted in the fulfilment of this task by my faculty of concentration, which my reverence for the Prince and the practice which I had in the course of my official duties rendered gradually more intense, and by a memory which, although not naturally above the average, was also developed by constant exercise to such a degree that in a short time it enabled me to retain all the main points of long explanations and stories, both serious and humorous, from the Chancellor's lips almost literally, until such time as I could commit them to paper—that is to say, unless anything special intervened, a mishap which I was usually able to avert. The particulars here given were accordingly, almost without exception, written down within an hour after the conversations therein referred to occurred. For the most part they were jotted down immediately on small slips of paper, only the points and principal catchwords being noted, but which made it easy, however, to complete the whole entry later on.

#### SERVICES TO THE PRINCE.

This sharp ear and faithful memory, joined with a quick eye, stood me in good stead in the years of welcome service which I undertook as a private individual for the Prince. To these and to the habit of putting all that I had experienced, seen, and heard in black on white without delay, I owe the accurate accounts of the memorable conversation of the 11th of April, 1877, of the visit to Varzin, and the statements made by the Chancellor on that occasion, as well as the long list of detailed reports of pregnant and characteristic conversations that I had with him from the year 1878 up to 1890 in the palace and garden at Berlin when, at times of crisis or under other circumstances, I was either invited by the Prince, or called on him without invitation, for the purpose of obtaining news for the Grenzboten or foreign newspapers. I kept up the same habit of committing anything of moment to paper during my various visits of shorter or longer duration between the years 1883 and 1889 to Friedrichsruh, where, in the year last mentioned, I was engaged for several weeks in arranging the Prince's private letters and other documents. This custom also served me well in that ever-memorable week in March, 1890, when I spent some of the darkest days of that period in the Prince's immediate vicinity, nor did it fail me when I again greeted him in the Sachsenwald in 1891 and 1893, and was able to convince myself that in the interval his confidence in me had as little diminished as had my loyalty towards him.

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SATURDAY, SEPTEMBER 17, 1898.

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THE reputation of this prominent figure in the American Civil War has, almost from the moment that he attained to general's rank, been high both in this country and in his native land, but it has been somewhat vague, and his character has been misunderstood. The popular belief, among Englishmen at least, has been that he was a sort of fighting preacher of the type so common in our own civil wars, while those who study the history and art of war have allowed him a place among executive generals without conceding him a rank among great commanders. Col. Henderson, an earnest student of military history and favourably known as the author of 'The Campaign of Fredericksburg,' has undertaken the task of showing what Stonewall Jackson really was, both as a man and a soldier of note, and at the same time of throwing some light on the inner side of the civil war. This he has done, and done well, in two thick volumes. He anticipates the objection that many biographies and memoirs of his subject have already been published by pointing out that some of them were written before the appearance of the 'Official Records of the War.' He has also obtained a certain amount of additional information from papers given him by old comrades of Jackson, and secured the opinions of several Englishmen—including Lord Wolseley—who have written on the war. To deal fully with that part of the present work indicated by the secondary title would demand a lengthy magazine essay. We shall, therefore, for the most part, confine ourselves to Jackson as a man rather than as a commander.

Stonewall Jackson was of Scotch-Irish origin; his ancestors emigrated from Ulster about the middle of the last century, and a few years later settled in Western Virginia. Scions of the family distinguished themselves in the War of Independence.

Several Jacksons afterwards became judges and senators. All were remarkable for a capacity for hard work. The general's father died in 1827; he had lost the whole of his property owing to over-generosity to needy friends and gambling. His mother married again three years later. Her second husband being a poor man, her two sons were sent away to their father's relatives. The unfortunate lady only lived a twelvemonth after her second wedding, Thomas, the younger boy, being at that time but seven years old, and the two orphans then found a home with their father's half-brother. He was kind and indulgent; but the local opportunities for obtaining an education were few, and the youth and part of the childhood of the future general were spent in hard work on the farm and at the saw-mill. One who knew him well has said of him:—

"He was a youth of exemplary habits, of indomitable will and undoubted courage. He was not what is nowadays termed brilliant, but he was one of those untiring, matter-of-fact persons who would never give up an undertaking until he accomplished his object. He learned slowly, but what he got into his head he never forgot. He was not quick to decide, except when excited, and then, when he made up his mind to do a thing, he did it on short notice and in quick time."

His uncle, though kind, was violent and unscrupulous; his associates were men of loose morals and little religion. Not unnaturally young Jackson went with them to races and "house-raising," and as a lightweight jockey he gained a local reputation. Notwithstanding, however, the laxity by which he was surrounded, he retained his integrity and love of truth. As the author observes, "His mother was no mere memory to that affectionate nature." Pride of birth and race—a recollection of the distinctions of his immediate ancestors—assisted the influence of his dead mother in making him essentially a gentleman.

When only seventeen he became constable to the county, and as such he displayed remarkable resolution, patience, and exactitude. When he was nearly nineteen a vacancy occurred at West Point. The member of Congress for the district was induced to recommend him; and, in order to lose no time, he hastened to Washington, where he was presented to the Secretary of War, and, after a searching conversation, secured the coveted appointment. "Shy and silent, clad in Virginia homespun," with all his baggage contained in a pair of well-worn saddle-bags, he did not produce a favourable impression on his comrades, and was subjected to much practical joking. However, his patience and good humour soon tired out his persecutors. His appearance at that time was not altogether in his favour:—

"His features were well cut, his forehead high, his mouth small and firm, and his complexion fresh. Yet the ensemble was not striking, nor was it redeemed by grave eyes and a heavy jaw, a strong but angular frame, a certain awkwardness of movement, and large hands and feet."

He had also much to make up in education; but he laboured strenuously, and in the end succeeded.

On the last day of June, 1846, he was gazetted second lieutenant in the

1st Regiment of Artillery. Almost immediately he was sent to join that regiment in Mexico. During the war he displayed great capacity and gallantry. We have only space for the account of one exploit. At the battle of Chapultepec he was sent with two guns to support a battalion of infantry. The track was over marshy ground, and a heavy cross fire of artillery was brought to bear upon it:—

"The infantry suffered terribly. It was impossible to advance along the narrow track; and when the guns were ordered up the situation was in no way bettered. Nearly every horse was killed or wounded. A deep ditch, cut across the road, hindered effective action, and the only position where reply to the enemy's fire was possible lay beyond this obstacle. Despite the losses of his command Jackson managed to lift one gun across by hand. But his men became demoralised. They left their posts. The example of their lieutenant, walking up and down on the shot-swept road and exclaiming calmly, 'There is no danger: see! I am not hit,' failed to inspire them with confidence. Many had already fallen. The infantry, with the exception of a small escort, which held its ground with difficulty, had disappeared; and General Worth, observing Jackson's perilous situation, sent him orders to retire. He replied it was more dangerous to withdraw than to stand fast, and if they would give him fifty veterans he would rather attempt the capture of the breastwork."

His captain, galloping up, found him, with the assistance of a sergeant, still working his solitary gun. A second gun was taken over, the men rallied, and the breastwork was captured.

During the pause between the conclusion of the war and his return to the States, Jackson had begun to pay great attention to religious subjects, and soon after his arrival at Fort Hamilton he was formally received into the Episcopal Church. Finally he adopted the Presbyterian faith. After two years of garrison duty he was appointed Professor of Artillery Tactics and Natural Philosophy at the Virginian Military College at Lexington. As a teacher of natural philosophy he was not a success. Master of his subject, he could not descend to the level of his pupils. His life was filled with his professorial work, earnest study of military history, church work as a deacon, and a five months' tour in Europe. He was remarkable, even among the Presbyterians, for the sanctity with which he invested the Sabbath. On that day he never read nor wrote a letter. With respect to truth and exactitude he was morbidly scrupulous. He would walk a mile in the rain to correct a misstatement:—

"He had occasion to censure a cadet who had given, as Jackson believed, the wrong solution of a problem. On thinking the matter over at home he found that the pupil was right and the teacher wrong. It was late at night and in the depth of winter, but he immediately started off to the Institute, some distance from his quarters, and sent for the cadet. The delinquent, answering with much trepidation the untimely summons, found himself to his astonishment the recipient of a frank apology."

When there appeared a chance of a rupture between North and South he was much distressed; but he conceived that his duty to his own sovereign state required him to take up arms on her behalf, and he offered his services to the Confederacy. Summoned to Richmond with the senior

cadets of Lexington, he was appointed colonel of volunteers, and sent to command the garrison of Harper's Ferry. The force numbered 4,500 men, mostly Virginians. His advent was not altogether welcome, for all militia generals and militia officers were deposed, and

"Their new commander was a sorry substitute for the brilliant figures he had superseded. The militia generals had surrounded themselves with a numerous staff, and on fine afternoons, it was said, the official display in Harper's Ferry would have done no discredit to the Champs-Élysées. Jackson had but two assistants, who, like himself, still wore the plain blue uniform of the Military Institute. To eyes accustomed to the splendid trappings and prancing steeds of his predecessors there seemed an almost painful want of pomp and circumstance about the colonel of volunteers. There was not a particle of gold lace about him. He rode a horse as quiet as himself. His seat in the saddle was ungraceful. His well-worn cadet cap was always tilted over his eyes; he was sparing of speech; his voice was very quiet, and he seldom smiled. He made no orations, he held no reviews, and his orders were remarkable for their brevity. Even with his officers he had little intercourse. He confided his plans to no one, and not a single item of information, useful or otherwise, escaped his lips."

After a few weeks spent in assiduous fitting of his raw troops for war he was superseded by General Joseph E. Johnston, his only exploit having been a skilfully managed capture of rolling-stock on the Maryland and Ohio Railway. In June Jackson was given the command of the 1st Brigade of the Army of the Shenandoah. He had under him five Virginian regiments and one battery, commanded by the Rector of Lexington, the Rev. Dr. Pendleton, an old West Point graduate, who afterwards became Jackson's Chief of Artillery. On July 2nd Jackson fought his first fight in the war. It was an insignificant skirmish, but he handled his men so skilfully that he deceived the enemy into thinking the Confederates ten times stronger than they actually were. He laid then the foundation of the confidence and devotion to him on the part of his men which were afterwards so conspicuous. The day after the action he received promotion to the rank of brigadier-general in the Confederate army.

On the 18th General Johnston and his army were summoned to Manassas. Jackson reached the field of battle at a moment when the day seemed to be going against the Confederates. Meeting a battery galloping to the rear, almost out of ammunition and left without defence, Jackson said that he would support it, and ordered it to unlimber on the spot. Bee, a brother brigadier, galloped up, exclaiming, "General, they are beating us back." "Then, sir, we will give them the bayonet," was the calm rejoinder:—

"Jackson's determined bearing inspired Bee with renewed confidence. He turned bridle and galloped back to the ravine where his officers were attempting to reform their broken companies. Riding into the midst of the throng, he pointed with his sword to the Virginian regiments, deployed in well-ordered array on the heights above. 'Look!' he shouted, 'there is Jackson standing like a stone wall! Rally behind the Virginians!' The men took up the cry; and the happy augury of the expression, applied at a time when defeat

seemed imminent and hearts were failing, was remembered when the danger had passed away." There can be little doubt that Jackson saved the day. The details of his wound, his coolness, and his thorough enjoyment of the fight are well told by Col. Henderson. He gained in reputation with his brigade, but he does not seem to have attracted much attention either in the army at large or in the Confederacy. His commanders, Johnston and Beauregard, however, recognized his capacity, and it was probably to their recommendations that his appointment, with the rank of major-general, to the command of the Shenandoah Valley was partly due. The people of the valley had also pressingly asked for him. After a touching farewell of his old brigade he proceeded to Winchester, where he met his wife. In drilling his new regiments he experienced much difficulty, for the officers set a bad example, but firmness and patience soon produced a great improvement. His staff officers were, judged by a European standard, inefficient, but under his uncompromising rule they soon made progress. In appointing them he only considered merit, and even his strong religious convictions were not allowed to interfere with military considerations:—

"For some months his chief of the staff was a Presbyterian clergyman, while his chief quartermaster was one of the hardest swearers in the Confederate army.....It was to the intelligence of his staff officers, their energy and their loyalty, that he looked; for the business in hand these qualities were more important than their morals."

Improperly interfered with by the Secretary of War, who sent him an order direct instead of through General Johnston, he at once obeyed, but proffered his resignation. It must be mentioned that this strong step was caused by the representations of General Loring and his officers to the Secretary of War. Jackson's resignation never took effect, for the "omniscient lawyer" who was Secretary of War gave in.

At the end of February, 1862, General Banks, at the head of 38,000 men, including 2,000 cavalry, with 80 guns, had crossed the Potomac and threatened to sweep the valley. McClellan with the main army gave symptoms of an advance on Richmond, so Johnston, calling in Hill from Leesburg, determined to fall back. Jackson, who had counselled, after Bull's Run, offensive measures, now urged the same course in the valley. He had only 4,600 men at his disposal, and appeared hopelessly overmatched; but by able strategy and enterprise he accomplished far more than his instructions contemplated. These instructions were that he was to occupy the enemy's attention and prevent him from detaching troops to the aid of McClellan. At the same time he was to keep sufficiently distant from his opponent to avoid defeat. He did more than amuse the enemy and avoid defeat, for by a series of wonderful marches and strategy of the highest order he fell not only on the various bodies of his immediate opponents, defeating them decisively, save on one occasion, but he also worsted some of Frémont's troops coming from Western Virginia. Frequently he seemed in danger of being caught in the toils, cut off from his line of communication, and crushed by the huge fragments all

round him. A wonderful march, a skilfully contrived surprise, and then a crushing blow freed him. His own information was always good, and he perpetually made the enemy believe that he was much stronger than he actually was. His almost intuitive appreciation of the character of the generals opposed to him likewise helped him greatly. He turned and doubled, feinted, marched, and countermarched with as much skill as was shown by Napoleon in 1814. As a matter of fact, he had studied the deeds and maxims of that great commander long and carefully. It is true that he was reinforced till his army reached 16,000 men; but, even then, his numerical inferiority to his adversaries was enormous. He not only demoralized the commanders and troops opposed to him, but even alarmed Lincoln for the safety of Washington; and eventually, at the beginning of June, 1862, vanished from the valley, and a few days later reinforced the army in the peninsula covering Richmond. Both as strategist and tactician he displayed a great predilection for turning movements.

In the battles on the Chickahominy Jackson was a prominent figure, but from some cause or another that campaign was not the most brilliant in his career. In the remaining movements and battles of the year he and his army corps reaped great credit. His daring and rapid march round Pope's right flank, and actually into his rear, at the end of August, 1862, was a most brilliant manoeuvre. This was followed up by a remarkable display of stubbornness and tactical ability at the second battle of Manassas. In the invasion of Maryland and the battle of Sharpsburg he displayed his usual skill and steadfastness. At the battle of Frederickstown the brunt of the attack fell on Longstreet, nevertheless Jackson also had some hard fighting. We now come to the battles of the Wilderness, where no commander ever exhibited greater daring or attained more remarkable success. Unfortunately, he was, as is well known, mortally wounded by his own men at a most critical moment, and had it not been for this mishap the ruin of Hooker's army would probably have ensued. Unaffectedly Lee wished that, for the sake of the Confederacy, he had been taken and Jackson spared, while the universal mourning in the South showed the high estimation in which Jackson was held. In the final chapter Col. Henderson sums up his character with much perspicuity, and quotes various testimonies. Lee's was very enthusiastic:—

"Such an executive officer the sun never shone on. I have but to show him my design, and I know that if it can be done it will be done. No need for me to send or watch him. Straight as the needle to the pole he advances to the execution of my purpose."

The author epitomizes his character as a man as follows:—

"His creed may not be ours; but in whom shall we find a firmer faith, a mind more humble, a sincerity more absolute? He had his temptations like the rest of us. His passions were strong; his temper was hot; forgiveness never came easily to him, and he loved power. He dreaded strong liquor because he liked it; and if in his nature there were great capacities for good, there were none the less, had it been once perverted, great capacities for evil. Fearless and strong, self-dependent and ambitious, he



had within him the making of a Napoleon, and yet his name is without spot or blemish."

With this extract we must close our review of one of the most interesting biographies and instructive military books of the day. There is hardly a fault to be found with it as to impartiality, research, and acuteness, while of the style the reader can judge by the extracts which we have given. A good series of maps and plans and a full index complete its merits. We only object to its bulk: nearly one thousand two hundred pages is too much.

#### *Autobiography and Letters of Dean Merivale.*

Edited by Judith Anne Merivale. (Privately printed.)

CHARLES MERIVALE was born in 1808. Like many other persons who have shown talent, he had a dash of foreign blood, his paternal grandmother having been the daughter of a Bremen merchant settled at Exeter, while through his mother (one of the family of Drury, so well known in the scholastic profession) he traced descent from a Genevan family. He went to Harrow, where his uncle "Harry" Drury was a master. There he played cricket, being a member of the eleven which was defeated by Eton in 1824, wrote Latin verses, and learnt by heart the 'Eclogues' and 'Georgics,' Catullus, Juvenal, and the whole of Lucan except a few hundred lines. "Harry" Drury had done the like in his own youth, only he learnt it all, and "used to say how he had repeated the whole eight thousand lines in a walk from Harrow to Eton, going down the hill with 'Bella per Emathios,' and entering the shooting-fields with 'calcantem mœnia Magnum' on his lips." "There were giants in the earth in those days," and what is more, there was hope for literature. A generation containing men who knew all Lucan, or, better still, like Merivale's friend Vice-Chancellor Shadwell, all Homer, by heart, carried about a standard by which to test, as Matthew Arnold would have said, the value of literary work. Merivale himself directly traces to his study of Lucan the turn his literary instincts took in later life. "I should not have been Dean of Ely," he says, "if I had not learnt Lucan."

Merivale was near the top of the school at Harrow when the offer of a writership in India caused his removal to Haileybury. Here his powers began to develop. He took prizes for Persian and Hindustani, English composition and law; heard Malthus, "an exceedingly pleasant man," lecture on political economy, and Empson on law; and began to study history. His call to India came earlier than was expected; but "qualms with respect to my destination," and "a growing feeling that books and book learning were my natural line," had produced their effect. His parents, too, when the time came, were glad to be spared the parting; so India was given up, somewhat to the disgust of the Director by whom the writership had been offered, and Merivale entered at St. John's, Cambridge. Curiously enough, the vacant post was conferred by the Director in question on John Lawrence; "and thus it was," Merivale neatly says, "that I saved India."

In order to be admitted at St. John's

in those days "it was necessary to have a sort of pass from some M.A. of the college as competent for admission, and Shadwell"—the vice-chancellor above mentioned, an ardent Johnian, by whose persuasion Merivale went to that college instead of to Trinity—"gave me a perfunctory examination at the rails under Lincoln's Inn Chapel in front of his own and my father's chambers."

At Cambridge Merivale found congenial society. Tennyson was an hereditary acquaintance; there were Trench and Thompson, Milnes and Spedding, Alford, Blakesley, Venables, Lushingtons and Heath, J. M. Kemble (who said on one occasion, "The world is one great thought, and I am thinking it," and spoke disparagingly of the Mississippi), and many others, of whose names some are remembered, some forgotten, by the external or phenomenal world which reads newspapers, but all are cherished wherever two or three Cambridge men *in statu pupillari* are gathered round the hearthrug to solve the problems of the universe. Merivale's athletic instincts found their satisfaction in the Lady Margaret Boat Club, and in 1829 he took part in the first University boat race over the Henley course, being on the losing side. More than fifty years later three members of the crews, Merivale being one, were present at a dinner of old University oars:—

"They ask me to bring the oar which I pulled at Henley in 1829, such, it seems, being the custom of the men of the day, to keep the tokens of their prowess; but we had no such silly fashion fifty years ago."

No; but in 1829 a "blue" was not a distinction superior to a first-class. Fortunately for Merivale's reputation among his contemporaries, he had the latter qualification as well. The University of Bentley and Porson had just, and only just, consented to encourage classical study by the foundation of a second Tripos. The mathematical test was indeed still required, but it may be questioned whether the educational advantages of this did not outweigh the hardship done to the few very exceptional persons who were capable of eminence in scholarship and incapable of acquiring the small amount of mathematics necessary to pass the Mathematical Tripos. Anyhow, no great hardship was inflicted, as Merivale seems to think, on Macaulay or Sidney Walker, for when they took their degrees no Classical Tripos existed, and, moreover, as they belonged to a college which has never held the Tripos decision as final, but examined for itself, their fellowships were not in danger. At St. John's it was otherwise, and no classical honours would suffice to gain a fellowship, unless they were backed up by a "Senior Op." at least. Merivale's position was therefore somewhat precarious, but, like a wise man, he devoted his last Long Vacation to mathematics; and having found a sensible coach, who saw what he could learn and what he could not, he acquired "the elements of mechanics, hydrostatics, optics, astronomy," taking, as he notes, "geometrical rather than analytical methods throughout," and got his "Senior Op." triumphantly. In the Classical Tripos he was fourth, and his fellowship was safe, though it was three years before he was actually elected. He took Orders and

settled down for many years to the life of a college don, lecturing when required, though his juniors seem to have thought that his college duties never interested him very much, while it is clear that the society around him something less than interested him—"I am sometimes found acting the part of a Trinity man *in partibus*," he writes—going abroad in vacation, and planning his 'History.' He was also a diligent correspondent, both to his family and his friends, and the bulk of these pages is composed of his letters. Excellent reading they are—well expressed, full of common sense and clear-sighted tolerance, or, as it was put to the writer by one himself a master of epistolary style, "witty, humorous, just." Some remarks on Ritualism are well worth the consideration of both parties to that question at the present time. It is somewhat curious to note, however, that on this subject his line seems to vary with his correspondent. When writing to his sister, who presumably was hostile, he is inclined to defend at least the legality and logic of the ritualistic position; while some years later, writing to Mr. Beresford Hope, he asks:—

"Is not this ritualism an attempt to revive the system of minute, frivolous, and therefore irritating observance under which the Romish Church broke down among us, and which the sounder sense of manlier generations has repudiated more and more ever since?"

It is true that Ritualism had made some advance between 1866 and 1874.

Of course, "common sense" is not always a safe guide in great matters, and one is not surprised to see that Merivale, in his later days at all events, took the "superior" view on certain important questions reaching deeper than the average philosophy of the daily or weekly journal. It is a little startling, however, to find an historian apparently suggesting that a parallel between the Turks in Europe and the English in Ireland will hold water!

Readers will regret that Merivale did not preserve his correspondents' letters as they did his; or, if he did, that they have not been included in this volume. In one case—perhaps the most tantalizing of all, that of Edward FitzGerald—Merivale owns ("I am ashamed to say," he very properly admits) that he has kept none. One solitary example seems to have survived, characteristic enough. But there is not a line of Thompson or of Donne, with whom he was in regular correspondence from Cambridge days onward. It is curious, by the way, that in 1877 Merivale seems not to have heard of the 'Omar Khayyam,' which is so extensively trumpeted to-day.

In 1848 Merivale accepted the living of Lawford in Essex, and for the next twenty years was free to live the literary life to which he had always aspired. The 'History of the Romans' was finished in 1862. He wrote a good deal in the *Saturday Review*, compiled some school-books, translated 'Hyperion' into Latin hexameters (this has actually gone through three editions), preached Hulsean Lectures, and was appointed Speaker's Chaplain, whereby he was brought into contact with various interesting people. In 1869 Mr. Gladstone offered him first the Professorship of Modern History, which was declined, and then the Deanery of Ely—a more congenial post,

perhaps, to a man turned of sixty, who had *fait ses épreuves*. He held the office just twenty-four years, dying at the end of 1893. The most notable incidents during this period seem to have been his joining and subsequently withdrawing from the Company of New Testament Revisers.

A career like that of Charles Merivale will hardly be possible again. For better or worse, the love of letters coupled with a blameless life is no longer regarded as a sufficient reason for adopting the clerical profession, nor success in the pursuit of them as a qualification for high office in the Church. Here as elsewhere it is the day of the expert and the specialist. No one, of course, would wish ever again to see deans, or clergymen of any rank, wholly oblivious of their sacred calling; but, as the book we have been noticing sufficiently shows, there is no necessary antagonism between high literary talents, even when devoted mainly to secular subjects, and sincere personal religion. On the other hand, we do not always find among experts, even in theology, that *mitis sapientia* which is nowhere more in place than at the head of a cathedral Chapter. "Rich in learning, just, wise, tender, magnanimous," is the verdict of a good judge, as expressed in Merivale's epitaph at Ely. If this can truly be said of a man, he needs no other qualification for a deanery anywhere.

We note a few small errors, due possibly to the printer, possibly to imperfect acquaintance with the subject on the editor's part. "Greater" for *smaller* and "quietest" for *quietest* on the last lines of pp. 183 and 307 perhaps fall under the latter head; "tenaqueous" for *terraqueous*, and "Athenaicus" for *Athanasius*, under the former. And it is hardly correct to speak of the Master of Trinity as being "elected."

*Imperial Africa.* By Major A. F. Mockler-Ferryman.—Vol. I. *British West Africa.* (Imperial Press.)

This is the first instalment of a much more ambitious work than the volume in which six years ago the author gave an interesting account of the Niger districts visited by him as Sir Claude MacDonald's companion, and its most serviceable chapters are those in which the same experiences are drawn upon. For the rest, it is an over-diffuse and somewhat slipshod compilation from other books, most of them within easy reach of all who care to study the subject. Major Mockler-Ferryman has rashly undertaken to describe "the rise, progress, and future of the British possessions in Africa," and especially to supply "the latest information," seeing that, as he says, "events move with such rapidity in this part of our empire, and so many burning questions come before the public each year, that, without the latest information on the subject, one is entirely at sea." His speculations as to what has yet to happen might claim more confidence were it not that some of his prophecies—notably in the case of Sierra Leone—have already been falsified by events in the brief interval between writing and publication. In speaking of past occurrences and of the several native communities with whom Europeans have placed themselves in contact he is on safer

ground, but his statements are ill arranged, and contain little that is fresh. A much clearer and more authentic account of the "rise and progress" of our West African dependencies down to 1894 is given in the third volume of Mr. C. P. Lucas's 'Historical Geography of the British Colonies'; and, short and sketchy as it is, Mr. A. H. Keane's survey of the black races and their conditions of life, in the West African section of 'Stanford's Compendium of Geography and Travel,' is far more instructive. If Major Mockler-Ferryman wanted to supersede these and other useful and handy works of reference, he should have improved upon their methods. As it is, he confuses and annoys the reader by so jumbling his material that in numberless instances it can only be pieced together by help of the foot-notes referring backwards and forwards to disjointed statements on identical or kindred matters. Nor is his style of writing lucid or enlivening. This is a sample sentence from the page about Wurno, the residence of the Sultan of Sokoto:—

"The place merits no lengthier description than we have bestowed on it, for as the capital of a most remarkable African empire it is decidedly disappointing, and probably the only reason why the Sultan has never thought fit to transfer his court to Kano is the fear that by so doing the Guberis would be given an opportunity of driving home the wedge whose thin end has, for many years, been pushed well to the front."

Our author has a habit of making assertions that are misleading, if they do not betray ignorance. In his opening paragraph he tells us that, "were the country to be divided in proportion to the money and lives spent by each European power in exploration and exploitation, then, it is no idle boast to say, England could lay claim to all Africa south of the Sahara and Egypt—if not, indeed, to Egypt itself," and that England "has acquired but a third of what she is justly entitled to."

Two pages later, after quoting 'Whitaker's Almanack' as sufficient authority for the statement that British "possessions" in Africa comprise 2,119,160 square miles of land, with a population of 43,227,700, he assures us that

"it is not a question of 'land-grabbing,' for in the greater part of Africa the land itself is worthless to the European";

and he adds in a foot-note:—

"It is erroneous to suppose that annexation in Africa carries with it acquisition of land; practically it implies merely a right to see that the country is properly governed."

By way of explaining "the exact meaning of the term 'sphere of influence,'" he avers that

"the map of Africa was divided up with ruler and pencil, such lines forming temporary boundaries confining the actions of the different Powers interested," preparatory to the marking out of more precise frontiers.

Major Mockler-Ferryman gives more than twice as much space to the history of British exploration and control in the Niger territories as to all our other possessions in West Africa, and brings his record so well up to date as to print the text of the Anglo-French Convention which was signed in June. About those other possessions his "latest information" is more than a year old. Speaking,

for instance, of the eastern portion of the Sierra Leone Protectorate, in which the Mendis are responsible for nearly all the murders committed five or six months ago, he says:—

"The benefits that have accrued to the Mendis from British occupation are inestimable, and the people themselves are not slow in appreciating the new order of things. Where all before was devastation, bloodshed, and misery, there now reign peacefulness and tranquility."

His forecast as to the "future" of Sierra Leone is that the action of the Government in encouraging agriculture, in imposing, besides import duties, "only a small hut-tax"—which he appears to think is levied in the colony proper as well as in the protectorate—and in assigning to a force of frontier police "the preservation of order among the native tribes of the interior," may "in a few years convert the colony into a luxurious garden, and increase its prosperity a hundredfold." Equally sanguine are his anticipations as to the prospects of the Gold Coast consequent on the occupation of Kumasi in 1896, at which date his history stops. He is evidently not aware that the recent expeditions into the interior, of which the Kumasi enterprise was only the first and most showy episode, have caused stagnation of trade and widespread discontent.

But it is from the Niger districts and Lagos, which, it is expected, will soon be brought under one system of administration, and which comprise nearly six-sevenths of our West African possessions and spheres of influence, that the writer reasonably anticipates the best return for English enterprise. He traces their history from the times of Barth and Clapperton, and sums up all that is known about the origin and vicissitudes of the great Fulah empire, now represented by the degenerate sultanate of Sokoto, though with formidable competitors in the younger despotisms set up by Samory and Rabeh. His own experiences and the investigations of the Rev. C. H. Robinson and others have enabled him to bring together a good deal of information that is worth studying. Though we agree with him that "an abler pen would have done greater justice to the subject," he here calls attention to "several problems which remain to be solved." They are problems of the highest interest. In this part of Africa we have undertaken to bring under British rule thirty or more millions of negroes who have long been dominated by Moslems less perverted in their doctrine and less degraded in their ways of life than those with whom we are now in contact in the Eastern Soudan. We have to see whether by pacific and humane policy we can advance both the Moslem masters and their pagan subjects from the low standard of civilization which they have already attained. The task may be profitable to them as well as to us, if we can put a stop to the slave-raiding and the slavery which the Moslem tyranny has developed and lived upon, without further debasing the people by the traffic in drink which the Koran forbids, but which, since our own slave-trading was abandoned, has been the chief agent employed in our dealings with West Africa.



Some of the maps and illustrations in the volume are good, and a copious index gives it some value as a work of reference.

*La Chartreuse de Parme.* 3 vols.—Red and Black. 2 vols. By Marie Henri Beyle (De Stendhal). Translated from the French by E. P. Robins. (Smithers.)

BALZAC was certainly in the right when he called Henri Beyle a sphinx, though one cannot say so much for the whole of that magnificent laudation published in the *Revue Parisienne* in 1840, which its subject himself read with shouts of laughter. Balzac, unlike Beyle, was a better novelist than critic, and there was probably some truth in the current opinion which saw an exaggeration of generosity in the praise that he gave to a fancied rival. Henri Beyle, with that inherent cynicism which he has painted so well in his two great novels, and which was handed on, like the mantle of Elijah, to his pupil Mérimée, refused to take himself so seriously as his contemporary admirers, followed by Taine and M. Bourget, wished to take him. To know, indeed, what he really thought on this or any subject is exceedingly difficult. He was by nature as great a lover of mysteries and metaphysical refinements as De Quincey. The same turn of mind which made his very name and nationality a matter of dispute among his friends has left it a task of no small difficulty for the critic of to-day to decide what sort of man Beyle was at bottom. Probably the best key to the twenty volumes in which the answer has to be sought is to be found in two sentences of one of the obituaries which this singular man amused himself by writing against his death, on the plea that the work would otherwise fall to Jules Janin, who would wrap up the truth in banal phrases. "Beyle," says this interesting document, "plus fou que jamais, se mit à étudier pour devenir un grand homme. .... Il respecta un seul homme—Napoléon." There is a good deal of complicated psychology to be deduced from this text by those who care for the occupation. But we must leave that to the leisured reader.

Hitherto sufficient interest in Beyle to attack this question has hardly been evident outside his native country, where for the last fifty years his connexion with the growth of the realistic school of fiction has been a stock subject of discussion. Balzac is often said, rather hastily, to have been a descendant of Beyle, in the same sense as he was the ancestor of Flaubert, Maupassant, and M. Zola. This is a thesis that affords much room for discussion and that display of erudition which always gratifies newspaper readers in France, but is hardly a matter that can be disposed of in so simple a genealogical formula. The English reading public has never entered into the controversy with any enthusiasm, in spite of the marked predilection which Beyle always exhibited for English things in his lifetime, even to the extent of seasoning his private journal with such scraps of our tongue as "maximum of wit of my life!" For this there are two good reasons. One is that Beyle's real achievement, the leading of the forlorn hope in the first great assault on classicism, does not appeal very strongly to a country which finds it difficult to under-

stand how a whole literature could be hide-bound by the rules of a pedantic Academy, or to realize the courage and originality needed for the first attack on the ruling powers. The second reason is that there has hitherto been no English translation of any of Beyle's works, to our knowledge, and they have, therefore, been inaccessible to the majority of English readers, whose acquaintance with French does not take them beyond a novel of Dumas, a Palais Royal farce, or, at furthest, the pellucid work of M. Anatole France. Stendhal's French is neither very easy nor very attractive, and one is all the more grateful to Mr. Robins for taking the trouble to render his two chief novels into English. 'La Chartreuse de Parme' and 'Le Rouge et le Noir' do not by any means cover the range of Beyle's literary work, but they are the productions of his mature genius, and the most likely to keep his name before the public up to 1930, the year that he looked upon as the crucial period of his fame. These volumes are elegant in appearance, and Mr. Robins has, on the whole, done the work of translation remarkably well, though it must be said that there were no particular features of style or ornament to make him pause. The narrative reads well, and one is seldom reminded by an inelegancy or a foreign idiom that one is reading a translation. We have compared a good many passages with the original, and have scarcely ever noted an inaccuracy, though sometimes a trifling omission. The only thing in his work to which one takes exception is his constant trick of using American slang in order to give a colloquial turn to the conversations. It is rather a shock to find an Italian duchess speaking of "flying off the handle," or a monsignore saying that he must "skip this ranch at once." A good many other instances of this show quite a comic modernity of manner.

We think that, whatever be the final judgment on Beyle himself, there can be no question that these two novels were worth placing before the English and American reader. The publisher does not seem to have expected a wide popularity for them, as the editions consist of 750 and 205 copies respectively. This is in accordance with the view of Beyle himself, who dedicated the 'Chartreuse' (in English) "To the Happy Few," and frankly declared that the summit of his ambition was to retain in after years a reputation among a few distinguished spirits. Both stories have a certain autobiographical element in them. Beyle, says the editor of his 'Journal,' was himself

"a character made up of cunning and simplicity, of incredible presumption and incurable self-mistrust, a temperament at once sensual and delicate, capable alike of action and of dreams, and cultivated to the extreme in each direction—a mixture, in short, of the heroic and gallant Fabrice del Dongo and of the timid and reserved Julien Sorel."

The earlier book, 'Red and Black,' was inspired by the events of 1830, and was written, says a biographer, to give vent to its author's detestation of the insufferable ennui which is rooted in the French character when it takes itself seriously, as well

as to make a little fun of the vanity which is more generally admitted to be a national characteristic. Beyle's most brilliant psychology is to be seen in the treatment of Julien Sorel, the tutor who makes love to his employer's wife out of a sense of the duty that he owes himself as a young Frenchman of 1830, and who analyzes his feelings in the midst of each action with a calmness that seems to be a clever parody on the Adolphe and Antonys of the romantic writers. Fabrice del Dongo is a much simpler and more attractive hero, with whom it is possible to sympathize in a way that the mocking author never allows his reader to do with Julien, just as Clelia Conti is a real woman, whereas Mathilde de la Mole is a mere wire-worked puppet who would do credit to one of our latter-day lady novelists. In the 'Chartreuse de Parme,' on the other hand, the main interest centres in the study of society in a small Italian principality, where, as Hayward observes, the main defect is that "Beyle seems to have invented a race of men and women to square with his own theory of materialism." It is certainly hard to believe in the existence of so universally corrupt a state of society in the nineteenth century, and even though Beyle could no doubt give chapter and verse for every incident, yet the whole reads unnaturally. All the same, it is very interesting, and the book contains as an *hors d'œuvre* one of the finest things in modern literature—that description of the battle of Waterloo, from the point of view of an undistinguished participant, which has been the model since for most work of the sort, from 'War and Peace' to 'The Red Badge of Courage.' For these chapters alone, which have won praise from critics of all schools, the 'Chartreuse' deserves to live. We are less sure that 'Le Rouge et le Noir' will stand another generation, yet Maupassant classed it among the great romances, and his opinion is generally worth following.

*Pictures of Travel, and other Poems.* By Mackenzie Bell. (Hurst & Blackett.)

CERTAIN "pictures of travel" were among those pieces in Mr. Bell's previous volume, 'Spring's Immortality,' which we were able to commend most heartily; and now half a dozen similar "pictures" have suggested the title to the book before us. Time was when it was common enough for English men and women to rhyme on the topic of continental and other "beauty spots"—when one could scarcely dip into a volume of poems, whether by professional or by amateur, without alighting upon scraps of (so to speak) versified guide-book. There can be no doubt that in those days the thing was overdone, and one is not sorry that it went out of fashion for a period. No reason exists, however, why "pictures of travel" should not occasionally be painted, when the artist is sincere in his admiration of the scene portrayed, and is able to reproduce it for us with real skill and effect. Merely to bring vividly before the mind's eye the various features of a landscape is sufficiently creditable to a writer; but it is obviously better still when he displays capacity to interpret as well as to transcribe. And in this regard Mr. Bell is usually successful.

His Nature poems are not simply essays in the use of line and colour; there is in them, indeed, as much of the reflective as of the pictorial element.

Reflectiveness, indeed, is the main "note" of this volume, which is pre-eminently one for the religiously-minded reader. The longest piece in it, 'The Battle's Pause,' consists chiefly of a series of home visions supposed to be conjured up by certain soldiers during a lull in the fight at Waterloo. Herein we have some crisp and concise writing, which makes no particular pretensions, and yet may give genuine pleasure to those whose tastes do not lie in the direction of more expansive and more decorative verse.

And that suggests another point. A specially praiseworthy characteristic of these "Pictures of Travel" is the clear simplicity of their style and diction. Perhaps the writer almost too carefully shuns the conventionally "poetic" manner—almost goes out of his way to evade the sonorous adjective and pompous noun. But the extreme to which he moves in this respect, though it lands him occasionally in something too like prose, is much more acceptable than its opposite. More simplicity and clearness would improve much of the verse-production of to-day. The simple is not necessarily the inane, nor need the clear be identical with the shallow. Most of the best poetic work is both clear and simple.

Elsewhere Mr. Bell muses on 'Miracles,' makes an earnest 'Plea for Faith,' addresses words of sympathy 'To a Worker among the Poor,' pays graceful compliment 'To a Lady playing the Harp,' and offers a hearty tribute to the life and work of the late Frederick Tennyson and Miss Rossetti. Altogether, as we say, this book appeals strongly to the religious public—to the men and women of middle age, and later, who have had varied experience of the world, and can appreciate, therefore, the author's point of view and mode of treatment. The young, with their endowment of energy and passion, have many spokesmen; and it is pleasant occasionally, as in this instance, to come across a writer who, leaving on one side the erotic, the fanciful, and the lurid, devotes himself to those pensive souls to whom years have brought the philosophic mind.

#### *The History of Landguard Fort in Suffolk.* By J. H. Leslie. (Eyre & Spottiswoode.)

It was by a happy inspiration that Major Leslie undertook this work; for, even since its appearance, the announcement has been made that the fort is to be finally demolished and a fresh one constructed, capable of receiving three companies of garrison artillery instead of one.

A book which deals only with the history of Landguard Fort can but begin with its foundation under Henry VIII., the monarch to whom we were similarly indebted for Deal and Walmer Castles in Kent; but "the most important harbour between the Thames and the Humber," as Major Leslie in one place styles that of Harwich, was never one that could be safely neglected, even when the possible danger was from Flanders rather than from Holland, as in

later days, or, as now, from Germany or Russia. It was in Orwell Haven that the Earl of Leicester landed at the head of his Flemish forces in 1173, and it was again in Orwell Haven that Queen Isabella with her Flemings landed in 1326. We have reason to know that a royal garrison was kept up at Walton (in which stands Landguard Fort), as at Dover, in 1164, if not before.

The origin of the fort is most obscure, but the author's researches have brought to light the fact that the erection of a blockhouse was talked of from 1534 to 1539, and carried out before the death of Henry VIII. Indeed, we read of two blockhouses under Edward VI.; but they were dismantled in 1553. They were reconstructed, however, at the time of the Spanish Armada; and finally in 1624 it was decided to construct a fort adequate to the requirements of the time. This was finished two years later under the superintendence of the Earl of Warwick, whose brother, the Earl of Holland, became the first governor in 1628. It was thus that two of its four bastions came to be known as "Warwick" and "Holland's" respectively, the latter name surviving to the present day. At Landguard, as, indeed, elsewhere under the first and the second Charles, it was hard work to obtain money either for the works of the fort or for the pay of the garrison. The result was that both men and defences were usually in a lamentable state. The author here, as throughout, has spared no pains in collecting evidence for his history; but it is strange that, though he has made good use of the Commons' 'Journals,' it has not occurred to him to consult those of the House of Lords. He has consequently missed not merely Holland's appeal for pressing repairs in 1641, but the very important documents of 1647 ('Lords' Journals,' ix. 547-8). On October 21st, 1647, Fairfax wrote an urgent letter to the Committee for Revenue, pressing on them the importance of the fort and its serious condition, and adding that he has "committed the charge of that place to Quarter Master General Ireton," who will superintend the repairs, which are estimated to cost three thousand pounds. The committee met on October 30th, and six days later the Surveyor-General drew up a detailed report on the repairs necessary, which is printed at length in the 'Journals.' From it we learn that the sea had already breached the counterscarp, and was fast choking the ditch. It is strange that the fort should have been so constantly neglected, in view of its admitted importance. In 1636 a document here printed states that

"there belong more good ships to this water than to any port of England (London excepted), viz., to the number of 150 saile."

The great event in the history of the fort was the unsuccessful attack by the Dutch, July 2nd, 1667. A fleet of some fifty ships took part in the attempt, and landed about two thousand men at Felixstowe. The fort successfully withstood their attack, and one of the scaling-ladders, which were among the trophies captured from them, is still preserved by the descendants of Darell, who commanded the defence. As the author observes, this success, coming at a time of discredit and disgrace, must have had an effect of some importance. In 1716 the old

fort was demolished, and a new one constructed, which lasted down to our own times, being further strengthened by an exterior battery in 1850. It was the awakening consequent on the Franco-German War which led to the fort being again dismantled and rebuilt in 1871, the process, as we stated at the outset, being now about to be repeated.

The fort can claim a connexion with literature, Sir Richard Steele having been quartered there when he was a captain in the army. Some of his letters written from Landguard are here printed. The most notorious of the governors was Capt. Philip Thicknesse (1753-1766), who was generally in trouble there as elsewhere. His wife, the heiress of the barony of Audley, died at Landguard, and was buried there by him with the inscription, "The Lord of Heaven forsook her not," in allusion to her father, Lord Castlehaven, disowning her. Among the illustrations which are lavishly provided are those of several of the governors, collected from scattered quarters. Indeed, the industry and patience of the author are evident throughout these pages. The fort had formerly a chaplain of its own, a consecrated chapel, and a burial-ground. Perhaps the most startling thing in the book is Thicknesse's description of a ball given in the chapel by Capt. March "to the neighbouring ladies" in 1763. The ball lasted till four o'clock on Sunday morning, when "many of the gentlemen were completely drunk," the communion table having been used for "the punch and negus." The captain was court-martialled for violating "his Majesty's Royal Proclamation to discourage Vice and Profaneness" by "reveling and rioting with musical instruments and dancing Country Dances" in a sacred building. He was found guilty of "Indiscretion." The same chapel, however, was occupied as a barrack-room at the beginning of this century. The combination of professional knowledge with historical zeal has certainly enabled Major Leslie to do full justice to his subject.

#### *Leo Tolstoy, the Grand Mujik: a Study in Personal Evolution.* By G. H. Perris. (Fisher Unwin.)

MR. G. H. PERRIS is nothing if not epigrammatic. We are afraid, however, that sometimes his search for an epigram only results in bathos. Thus we cannot see any special appropriateness in his title, 'Leo Tolstoy, the Grand Mujik.' Before Count Tolstoy could be a representative mujik he must be as illiterate and simple-minded as the ordinary Russian peasant is, and that the author of 'War and Peace' and 'Anna Karenina' can hardly become. The fact is the Count is the mere stalking-horse for Mr. Perris to ride while he vents his crude theories upon Socialism and the Russian Government. The book opens with a furious tirade against St. Petersburg, of which we are told, among other things, that it has none of the "bustling virility of Copenhagen," whatever that may mean. We have some considerable acquaintance with the latter capital, but we certainly never realized that it had any more bustling virility than any of the other European



cities; we should have thought that the reverse was rather true of it.

On contemplating St. Petersburg, Mr. Perris breaks out into some spasmodic lamentations over the Nihilists and assassins who have met there with just punishment, as some people are weak enough to think. "Here Karakozoff was tortured and hanged, already at the point of death," exclaims our author; he does not, however, add, for the benefit of the uninformed reader, that Karakozoff nearly succeeded in killing the Emperor Alexander II. There is still a chance, we see, of the apotheosis of Luchesi. Mr. Perris must remember that all criminals cannot escape as the murderer of General Mezentzeff did.

But, in fact, these are only rhetorical explosions of our author. He means no mischief. He wants us to think he knows a great deal about Russia, and it is only when we have carefully construed his tirades we find that he does not. Like all amateur dealers in revolutions, he employs terrible language, and it would be perfectly unfair to say that he really sympathizes with the murderer of the Empress of Austria or of President Carnot. This wild talk is in the air, and when a man writes a sensational book on Russia he must use it.

It is a long time before we can get really at the subject proper of the book. We have to fight our way through a series of incoherent denunciations in which Mr. Perris is hitting right and left, as when he says, "What epical touch is there in the life of the consumptive mill-hand of Lancashire, or in the mind of the fleshy *bourgeoisie* or anæmic *dilettanti* of London?" This is fine writing with a vengeance. Let us, however, take the following passages, which are more readable:—

"It has been said that his [Tolstoy's] sketches are formless, inchoate; but that is very superficial criticism. The vertebra [sic] of all Tolstoy's work is—Tolstoy. Get some knowledge of the man, and you will see that the appearance of confusion and inequality is due to the fact that we have not accepted or even noted the artist's point of view; we have been trying to see a strange world from a bad position through a wrongly focussed glass.....Every responsible Englishman now regards the Crimean War as a crime. To Russians also it was a crime; but it was something else. It was the death-bed—in the person of Nicholas himself literally the death-bed—of a régime of brutal obscurantism, and the bloody birthplace of a new national hope. Let the heartless and senseless slave of a vulgar press portray the battle-field as he may for the slaves of a vulgar commercialism."

The tone of this passage suggests Mr. Jefferson Brick with his eye "in a fine frenzy rolling." Indeed, the spirit of that enthusiastic American largely pervades the book of Mr. Perris.

For the facts of the life of Count Tolstoy our author is indebted a great deal to the 'Recollections' of Mr. Behrs, the Count's brother-in-law, of which a translation has appeared in English. The most interesting parts of the book are those in which Mr. Perris gives considerable extracts from the novels of Tolstoy, especially the short tales, which have only of late begun to be well known in England. Indeed, Tolstoy's writings have been a long time travelling here. We remember to have read his 'War and Peace' in Russia as long ago as 1870,

and the *Schwärmerei* about it in this country is little more than ten years old. Of these exquisite productions one can never grow weary, and the majority of readers will doubtless prefer to hear about them rather than the declamations of Mr. Perris on the Count's Socialistic doctrines, which are full of inconsistencies. Mr. Perris, while attempting to explain them, simply rants, and shows, as indeed the majority of readers do, that he does not understand them. Thus, on p. 210, he gets into a complete bewilderment over the grotesque utterances of Tolstoy about art. Never has the Count talked harder things than on that subject. Equally bewildered is the hierophant on p. 160, where he tries to make us understand the religious opinions of his hero. Mr. Perris naturally finds the exegetical labours of the Count altogether perplexing in their crudity. He also appears to be a little confused with Tolstoy's *a priori* view of the great problems of life. The Count approaches them from an entirely original standpoint, and pays but little attention to what has been previously said on the subject. We do not know that we blame the Count for this; every man has a right to think out for himself as well as he can the great problems of life, and to utter what he thinks of them. On matters of this sort no individuals, no academies, nor even races can have a monopoly of knowledge, nor are we sure that the final word rests with them. And just as a Copernicus came to overthrow the cosmogonic theories of centuries, a new man may arise in the moral world to interpret afresh the doctrines of religion. At present Tolstoy seems to be in a state of chaos, but we may as well listen to his opinions. It is not merely a characteristic of young civilizations that they attempt to reorganize the world, but of vigorous intellects also. We know that Goethe considered he had educated himself both morally and intellectually.

In conclusion we must acknowledge that Mr. Perris furnishes his readers with a very useful bibliography of Tolstoy's writings.

#### NEW NOVELS.

*Mrs. Carmichael's Goddesses.* By Sarah Tytler. (Chatto & Windus.)

MISS "TYTLER" has shown more incisive characterization in her Dundee story than we have observed in her recent efforts. Mrs. Carmichael, the lady of birth who boldly throws herself into trade to maintain her fatherless daughters, is a consistent portrait of a worthy woman, with the defects of her Scotch qualities of persistency and uncompromising intolerance of weakness. Kirsty and Viol are well contrasted, as are the two lovers—Davie, who foregoes the chance of proving his legitimacy for the sake of the brother who has not the strength to cope with the world, and Lindsey, whose conscience impels him to sacrifice his love to what he holds to be intellectual truth. A good deal of miscellaneous local information is embodied in the narrative, not all particularly novel. But it may recommend an otherwise fairly acceptable story to the totally unsophisticated Southron, for whose benefit careful translations are given of such words as "steeple," "fractious," and "de-

mented." Without the glosses one might not recognize them as Scotch.

*Fiona McIver.* By Arthur and Emily J. Jenkinson. (Hutchinson & Co.)

THIS book deserves attention if only for its sympathetic appreciation of the scenery of the West Highlands, of which, up to now, Mr. Black has been almost the only English delineator. Mull, with its scours and bays, is set before us in all its beauty. The authors have evidently more than a superficial knowledge of the sparse population of those regions, and Highland English is indicated by more than the classical "what-effer." Nancy Bell, however, talks an eclectic variety of "kailyard" Scotch, which is odd in a Highland woman. Fas-Ghlac is a possible, but not very probable place-name. Glac-na-h-fhasaich would ring much better. As for the story, it is amateurish and melodramatic. The escape to the rock, when Fiona is so nearly in the villain's hands on Eilean Dubh, would move an Adelphi audience. The device of stopping the letters is not specially to the credit of Nial Mor's inventiveness. But the story is unimportant. The book is a picturesque account of a piece of the modern Highlands.

*The Destined Maid.* By George Griffith. (White & Co.)

SUPERNATURALISM is in fiction almost as fashionable as naturalism, though the trick of it is, perhaps, less easily learnt. The mystical element in 'The Destined Maid' sits very uneasily on an otherwise commonplace story. Reincarnation is a fine large idea for any one who can work it into a story, but the author is far from being at home in it. That is not surprising, however; the only surprise is that he should have based such a story on such material. The book could never have been excellent, for it is quite without style or anything like alternations of light and shade, but it would have been somewhat better had the mystical strain been omitted. The writing is poor of its kind even, and there is often a distressing vulgarity about the dialogue and ways of the actors. Easy morals and bad manners are prevalent. The final scene, a duel between a man and a skeleton, might pass did it convey any impression of horror. But there is simply not a thrill in it. The good point is a certain blunt directness of purpose, as of one who fears not to introduce situations and people and life itself with the glamour off. Dora, the matchseller, is a shrewd and yet rather sweet piece of girlhood, certainly, with no high-falutin' nonsense in her composition. And the somewhat unattractive young man who intends to assume the rôle of protector, and becomes instead the husband, rather improves than "worsens."

*Lady Mary of the Dark House.* By Mrs. C. N. Williamson. (Bowden.)

THIS book is calculated to haunt the dreams of ingenuous maidens whose thoughts run in the grooves of the cheap *feuilleton*. Eve Rutland is the heiress of a millionaire, who is murdered by his second spouse, a lady who has previously maligned his first wife to the extent of bringing about her divorce. Why Lady Mary did not manage to have a will

made in her own favour, or how she succeeded in posing as Eve's guardian, it is difficult and quite unnecessary to understand. Probability forms no part of this artless tale, which relies on the mechanism of secret rooms and trapdoors, the audacity of a bold abductor, and the simplicity of the representatives of virtue.

*The Siren.* By L. T. Meade. (White & Co.)

WE cannot pretend to think that 'The Siren' is worthy of the accomplished and popular writer who calls herself L. T. Meade. An air of unreality pervades the book, and the Siren, her adorers, and her victims seem to us mere puppets, very unlike the folk of whom we read in the author's delightful books for children. The Siren is a half-Russian girl, beautiful, bewitching, and a Nihilist; she brings her plots and her plans to London, where, somehow, they seem out of place. Vera was born and bred in Russia and her mother was a Russian, but her father was an English colonel, upright and wooden. Through the iniquity of the villain of the piece, Col. Nugent only learns of Vera's existence when the girl is grown up, and the poor man is sadly vexed when he discovers the political views of his long-lost daughter:—

"Brought up as a Nihilist.....with the strongest Socialistic tendencies. I perceive that in my old age I am about to be plunged into water hot enough to scald me."

The colonel's fears are only too well founded; the Nihilist chiefs, among whom is the villain, order Vera to despoil her father of his money, and then to put an end to him. The Siren obeys as far as the money is concerned, but she cannot bring herself to murder her father, so she poisons herself, "and the drama of Vera's life came to an end." Nothing in the treatment of the book makes up for the poverty of the central idea. We hope that L. T. Meade will leave Nihilists alone, and write of people and of scenes more congenial to her pen.

*Jadoo.* By Lieut.-Col. N. Newnham-Davis. (Downey & Co.)

THIS is essentially an Anglo-Indian novel, though the scene of part of the story is England. The author is thoroughly acquainted with social life in our Eastern empire, and makes the book realistic by local colouring. He is also apparently equally acquainted with what he himself terms "clean-shirt Bohemia." The plot is not original or particularly interesting; but several of the sketches are lifelike. We must admit that the story is amusing, but we object to its tone. It is true that, as in Miss Edgeworth's tales and the melodrama, vice is in the end punished, while virtue is rewarded; but we do not see the object of illustrating immorality in such a realistic manner as is adopted here at times, nor do we care to be brought to the very door of the chamber of adultery. We protest also against the over-use of sensual physical details. The proofs of this novel have not been carefully corrected. For instance, we find that a man going up to Simla from Kalka is made to see "the white-faced houses of Chakrata," an impossible feat, considering the distance and the intervening mountains. Again, the stalls of the

Simla Theatre are represented as being "Kalki covered," whereas it should have been "Khaki covered." Grammar is also neglected at times. "Jadoo," we may mention, is the Hindustani for "magic."

*The Light?* By Bernard Hamilton. (Hurst & Blackett.)

THERE are some curious and unusual features in this large volume. Though nominally a romance, it includes long disquisitions on (amongst other subjects) Egyptian archaeology, modern philosophy, theology in general, and the military details of Von Bredow's great cavalry charge at Mars-la-Tour in August, 1870. We mention this last feature because it occupies a prominent place in the book. In fact, the volume, which is bulky and consists of upwards of five hundred pages of unluxurious type, contains enough material to make several books. The element of romance is nearly crushed out of sight in the mass of matter; and this is to be regretted, as the romance is well handled and interesting. So unusual is the book that the author frequently marks passages, and even chapters, with asterisk and dagger to show that "the dramatic sequence of the tale" is impeded. He speaks of this course as a "system" of "obvious utility," and he wonders that it is not "more universally adopted." The book is illustrated on a large scale. It is a painstaking effort; but it is impossible to speak favourably of the form in which it is cast.

*The Ways of a Widow.* By Mrs. Lovett-Cameron. (White & Co.)

WIDOWS have generally received less than justice at the hands of novelists, and Mrs. Lovett-Cameron's Nina is naturally a combination of physical and moral fraud with folly and egotism. It is fortunate for her young and ingenuous sister-in-law that Nina compromises herself with Sir George for the sake of his fortune, and sets the regulation Indian soldier, bronze-faced, wounded, and the soul of honour, free from the bonds that would have restrained him. The canoe episode, involving the rescue of Barbara by the captain, is rather a reckless prolongation of the "arm of coincidence." On the whole, the story approaches the commonplace type of such things.

#### BIBLIOGRAPHICAL LITERATURE.

*Manual of Library Classification and Shelf Arrangement.* By James D. Brown. (Library Supply Company.)—Mr. Brown's useful manual consists partly of a vigorous plea in favour of the classification of books according to their subjects, both in catalogues and on the shelves, partly of a discussion of some of the schemes propounded for such a classification, and a detailed exposition of a practical scheme of his own. The principle of classification has certainly made great strides in British libraries since the days when De Morgan and Jevons, of all people in the world, supported the theory that a librarian who had provided a good author-catalogue had done all that could be reasonably expected of him. It is now recognized on all sides that the reader who wishes to know what books a library possesses on a given subject is quite as normal and as reasonable a person as the reader who wishes to know what books it possesses by a given author. The old system, which left such information to be obtained from

the private sources of knowledge of the librarian instead of putting it into a catalogue, was, in fact, indefensible. It has been abandoned, as regards books published since 1880, even at the British Museum, where the vastness of the collections makes it peculiarly difficult to repair past omissions; and in local public libraries some form of subject-catalogue is now the rule. The battle being fought, wherever librarians meet, relates to two points, (1) whether in printed catalogues the arrangement of the subject-headings should be alphabetical, or according to some scheme for the scientific classification of knowledge; and (2) whether the subject-classification should apply only to the catalogue or extend also to the books on the shelves. The recent development, both in the United States and in Great Britain, of the movement for allowing readers free access to the shelves (a plan, it may be noted, which has long been in use at the London Library, to the great advantage of its subscribers) partly accounts for the heat with which the question is sometimes discussed. "Open access" without close classification of books on the shelves is obviously useless, and librarians who think open access impracticable except for special classes of readers, such as those at the London Library, may, perhaps, for this reason be more inclined to resist the demand for shelf-classification, lest it should lead to the further extension which they deprecate. Where "open access" is not regarded as an ideal the arguments for and against shelf-classification seem very evenly balanced. It must either be wasteful of space at the outset or require subsequent shiftings, which most librarians rightly regard as disastrous; and there is much to be said for such an alternative plan as that adopted at the Mitchell Library at Glasgow, where the books most in request are kept as near as possible to the reading-room. Mr. Brown is unduly contemptuous of any such arrangement, designed merely to supply readers as speedily as possible with the books they demand. Thus he reproaches (p. 16) "the average English public library, where much is sacrificed to the ambition to issue as many books as possible in a given time," and only allows with an ill grace that "there is a certain merit in being able to lay hands readily on a given book at short notice." The "certain merit," to our thinking, is a very certain one indeed, and not lightly to be sacrificed. Against it has to be weighed the other merit, only obtainable by close classification, of being able in a library which possesses ten books on the steam engine, if nine of them are in use, to hand the reader the tenth without causing him to ask first in fruitless succession for the other nine. As regards the comparative merits of the alphabetical or the scientific arrangement of the headings in a subject-catalogue the case is much the same. The adventurous reader who desires to consult all the books which a library possesses on biology will be pleased to find them grouped in proper order instead of scattered in twenty or thirty places. The average man, who only desires a single book, will prefer to find it entered directly under its immediate subject in its alphabetical order. Mr. Brown frequently refers with just praise to Mr. Sonnenschein's 'The Best Books'; but it is a common experience in libraries to find the index to that work thumbed almost out of existence, showing that few readers can understand its arrangement sufficiently to look for any subject without a preliminary reference to the index. To look in two places of a catalogue instead of one means loss of time, and time is a more valuable asset than Mr. Brown seems inclined to allow. His own scheme of scientific arrangement is carefully thought out; but when we look in its index for the entry "Duelling," we are sent first to the 592nd subdivision of "Fine and Recreative Arts," where we find it regarded as a special



development of "Fencing," and, secondly, to the fortieth subdivision of "Philosophy and Religion," where it is reckoned with other amusements as offering a special case of "Ethics." Mr. Brown's view of this remnant of the judicial combat is a little light-hearted, and it is a serious drawback to schemes for scientific classification that such defects seem inherent in them, while they require a very extensive erudition on the part of those who have to carry them out. But the whole question is one of great interest and importance to librarians, and Mr. Brown's manual is a valuable contribution to it, deserving all the more praise for the moderation and courtesy with which its arguments are presented.

*Facts about Bookworms: their History in Literature and Work in Libraries.* By the Rev. J. F. X. O'Connor, S.J. Illustrated. (Suckling & Co.)—Father O'Connor's title-page informs us that he is the author also of a work entitled 'Reading and the Mind,' and the fact is reflected in this little treatise in some unnecessary moralizings on the importance of books and the delight of reading them. But Father O'Connor has seen and examined under the microscope no fewer than seventy-two genuine bookworms of one kind or another, and as no previous investigator appears to have been personally acquainted with more than three, or to have bestowed any close attention on them, his statements are entitled to all the respect which should await the researches of a specialist on a new subject. He has not, indeed, discovered that variety of bookworm which, according to Mentzelius, by the incessant beating of its wings, produced a noise which could be likened to the crowing of a cock. But he has registered seven different kinds of insects which drill holes in books, and his descriptions do full justice to their merits. Thirty of his seventy-two bookworms were larvae of the *Sitotroga panicea*, and twenty more were specimens of the same insect in its full-grown state. The larva is described as a "soft, white, six-legged 'worm,' covered with bristles; it is about one-eighth of an inch long, and moves very slowly." The full-grown beetle is said to be "very small and brown in colour." Another variety, the *Ptinus fur*, is the black-headed bookworm known to Dr. Bandinel, which elicited from Mr. Blades the jest that a black bookworm would naturally infest the Bodleian, for the sake of the black-letter books. This and the *Dermestes lardarius*, compared to a "microscopic hedgehog, bristling all over with rough black hairs," are both said by Father O'Connor to be found "in great numbers," though as he apportions fifty-four of his seventy-two personally examined bookworms to other varieties, he can himself have seen but few specimens. If his experience can be taken as typical, the two rarest bookworms appear to be the *Lepisma saccharina* and *Attagenus peltio*, and over these he waxes eloquent. The former, of which he has seen four specimens (three of them alive), is said to be cone-shaped, of a silver-grey tint, with three thick tails, and of a rapid motion like a flash of light. The even rarer *Attagenus peltio* (only one specimen found) is "long, slender, salmon-coloured, with a tail of delicate wavy hair," "a most interesting object under a microscope," and comparable in shape to a miniature whale! These descriptions are backed up by quotations from the authorities of the Entomological Department of the United States, but it is to be noted that Mr. Blades had equally good scientific support for hurling at his readers the names of three varieties of the Anobium, and also of a "moth" pleasantly called *Acophora pseudopretella*. The plain man will be content to gather that bookworm is a generic name, which includes numerous varieties, and on inspecting the magnified illustrations of these pages will probably reckon the little creatures as unpleasant-looking as they are mischievous. As

to the mischief Father O'Connor has a great deal to say, and indeed seems to us rather to overstate his case. We agree with him that the best remedy against these all-conquering worms is neither baking the book, nor poisoned powders, nor any more heroic measure than rubbing with a clean cloth and turning over the leaves. But if bookcases are made of seasoned wood and occasionally cleaned, we doubt if in ordinary climates bookworms are really as dangerous enemies as they appear to be reckoned here.

*Books printed in Dublin in the Seventeenth Century.* List compiled by E. R. McC. Dix, with Introduction and Notes by C. W. Dugan. —Part I. 1601–1625. (Dublin, O'Donoghue; London, Dobell.)—Subscribers to Mr. Dix's list of seventeenth-century books printed at Dublin are not likely to be very pleased with their first half-crown's worth. There is a great deal of "printer's fat" in the thin quarto pamphlet, and if all the blank spaces had been utilized Mr. Dix would have had abundant room to give full titles and collations of the books which he has seen for himself, instead of offering only a tabulated list. Mr. Dugan's introduction is full of the airy speculations which put sober-minded Irish antiquaries to shame for their fellows. That there were secret presses at work in Ireland before the close of the seventeenth century is highly probable, perhaps certain; but to contend, because Maurice Fihely was a corrector of the press at Venice towards the close of the fifteenth century, that it is therefore probable that he "brought printers and printing materials with him" when he returned to Ireland is a wild conjecture which no amount of references to the ancient skill of the Irish scribes can in any way assist. Mr. Dugan's excursions into the history of printing for parallel cases are even more unfortunate. Thus he writes:—

"It is well known to bibliographers that many of the works printed by Jenson, 1461–69, were dated 1471, and many of the most celebrated printers of Upper Italy—the De Spiras, Valdarfer, John de Colonia, &c.—printed many works between these years without either name or date. This was simply because they were afraid. Our theory is that a similar fear prevailed in Ireland, though proceeding from a totally different cause."

We presume that this remarkable statement arises from the misprint "lx" for *lxx*, which occurs in two or three North Italian books; but it is needless to say that it is absolutely at variance with all that is known of the history of printing in Italy, and to found an argument on it, as on a fact "well known to bibliographers," is merely impertinent. Mr. Dugan's notes are of more value than his introduction, and if he and Mr. Dix will be content with registering and describing the seventeenth-century books which they can prove to have been printed in Ireland, the subsequent instalments of their work will deserve a much heartier welcome than we can offer to this rather unfortunate beginning.

#### SCHOOL BOOKS.

*Greek Prose Composition.* By M. A. North and A. E. Hillard. —*German Prose Composition.* By R. J. Morich. (Rivington.)—Both these volumes, intended for middle and upper forms, are the work of Clifton masters, and may be safely recommended as practical and well arranged. For the Greek volume the authors have obtained help from teachers of high repute and such excellent sources as Thompson's 'Attic Syntax.' It would be possible to find some exceptions to the rules laid down, e.g., in the constructions used with verbs of saying; but these niceties may well be reserved for a more mature age. There seems an inclination to increase explanations of cases where not much is gained by the process. Might not the dative of possessor and the dative of "association with" or "advantage to" (p. 72) go under one

head?—Like the Greek exercises, the German are carefully graduated; but why are not the authors of the pieces for translation given? A point we have not seen noticed in the preliminary hints is the frequent use of present tense in German where the English idiom requires the future: e.g., "Ich gehe erst recht....."—"I'll go all the more....." The binding of these volumes is not very good, and we doubt if they would stand hard schoolboy wear.

*Letters of Cicero to Atticus.* Book II. Edited by Alfred Pretor. (Cambridge, University Press.)—The editor, who acknowledges assistance from such well-known hands as his old colleague Mr. Spratt and Dr. Reid, has been able to produce a capital edition of Cicero's frank and interesting comments on his friends and enemies. We are glad to note that German ingenuity is not always accepted as Ciceronian language. Mr. Pretor is very generous to the student in the matter of translation. It is interesting to note that Dr. Vaughan, "himself a most careful student of Cicero's letters," is described as "one of the greatest letter-writers of modern times," in an appendix on the rhythm and style of the 'Letters.' "De Iulio" (Ep. 2, 10) for "De Lollio" is one of Dr. Reid's good things, and deserves special notice. Lucretius is not quoted rightly on p. 73.

*Limen Latinum*, by E. V. Arnold (Arnold), is an introduction to Latin specially intended for those who begin it later than usual, and know something of modern languages. Thus Welsh and French words are given at the bottom of the page which are derivatives of the Latin words used, otherwise the book does not seem to present any new features. The present is the first part, and two more are to be published.

*Vergil: Æneid, I.* Edited by A. Sidgwick. —*Macaulay's Essay on Bunyan.* Edited by A. D. Innes. (Cambridge, University Press.)—These are specimens of the new "Cambridge Series for Schools and Training Colleges." In the first case the school-book in the "Pitt Press Series" by the same editor has been largely reproduced, and many may think that that series is adequate for the new purpose. Mr. Sidgwick has added a vocabulary, and some notes on scan-sion. We doubt whether it is wise to aid boys, even in their earlier stages, so much as these school-books will. —Mr. Innes writes chiefly biographical notes, which are short and sensible. He says in his introduction that Macaulay's sentences are "without tricks or affectation"; but the over-use of alliteration in the 'Essays' cannot escape a student of style.

Mr. W. T. Webb has edited Book V. of *The Task of Cowper* (Macmillan & Co.) with a satisfactory introduction and able notes. We cannot imagine any great enthusiasm nowadays over Cowper's moral performance and stiff Latinisms. An "adverbial objective" seems a ponderous and not very lucid term. The series of infinitives (l. 404) which begin with "To count the hour-bell and expect no change" are said to be "syntactically.....nominativi pendentes"; but cannot they be referred to the previous sentence, which says that the prisoned life

Still lives, though all its pleasant boughs are gone,  
To count the hour-bell, &c.?

Doubtless this construction is forgotten later and picked up by the phrase "Oh, comfortless existence," as the note says.

We are glad to receive *Quentin Durward* in Messrs. Black's series of "Sir Walter Scott Continuous Readers," edited by H. W. Ord. Few of the historical Waverleys are so likely to please boys as this, and illustrations add to the attractiveness of the volume. The notes and introduction are adequate on the whole, but the sketch of the beginnings of the novel generally is rather thin and hardly needed. We have doubts as to the derivation of *herald* which represents the word as "Herr alt."

## OUR LIBRARY TABLE.

MESSRS. HUTCHINSON & Co. publish an illustrated translation by Miss Virginia Taylour of M. Maurice Leudet's *The Emperor of Germany at Home*, which had a great success last year. The translation is competent; we do not like "Emperor of Germany" for German Emperor, and "Ribaut" is a very curious blunder for the "former President of the Council." Prime Minister is the right translation of the latter phrase.

MR. EVAN J. CUTHBERTSON'S *Tennyson: the Story of his Life* (Chambers) does not pretend to be anything more than a brief compilation; but within these limits he succeeds very well in sketching the poet's life, and has made the most of the available store of picturesque details and *obiter dicta*. There is not much criticism of the poems, and what there is is not very felicitous. The Latin motto from Martial to the 'Poems by Two Brothers' is wrongly arranged, as if it were prose; and the omission of a comma on p. 26 makes two of Tennyson's college friends into one.

WITH the eighth volume, which we have before us, Messrs. Dent & Co. have concluded their delightful edition of the *Spectator*. The indices are ample, and include a short biographical list of persons mentioned. It is hardly adequate to say that Whiston "succeeded Newton at Cambridge" without further detail. We have also from the same firm *Hiawatha and Selden's Table Talk* in the "Temple Classics," and a neat little edition of *Prometheus Unbound*, with notes by Mr. G. L. Dickinson.

In one volume, at the moderate price of four half-crowns, Lord Roberts's *Forty-one Years in India*, now published by Messrs. Macmillan & Co., should continue its triumphant career. The same firm have also sent us a cheaper edition of *Corleone*.

WE are a little sorry to see a new edition of *The Revolt of the Young MacCormacks*, by Miss Violet G. Finny (Macmillan & Co.). It is rather an amusing story, but we must adhere to our opinion, often expressed, that a book which is devoted to the detailed description of the naughty pranks of silly children is, to say the least of it, an unnecessary volume.

MR. NIMMO has published *The Monastery* in his reissue of the *Waverleys* in the capital "Border Edition."

THE cheap edition of Dean Ramsay's delightful *Reminiscences of Scottish Life and Character* which Messrs. Gall & Inglis have sent us is a capital shillingworth.

WE have on our table *History of England*, by F. York Powell and T. F. Tout, Part II. (Longmans),—*Goethe's Satyros and Prometheus*, translated by John Gray, edited by A. Tille (Glasgow, Goethe Society),—*Macaulay's Essay on Addison*, edited, with notes, by H. A. Smith (Ginn & Co.),—*Exercises on the First Book of Euclid*, by W. Weeks (Macmillan),—*Cicero: Pro Marcello*, edited by T. R. Mills and T. T. Jeffrey (Clive),—*The St. Andrews University Calendar, 1898-9* (Blackwood),—*Notes on Volumetric Analysis*, by J. B. Russell (Methuen),—*A School Geography*, by C. Bird (Whittaker),—*The Souls of the Stones*, by T. P. Battersby (Ward & Lock),—*Health-giving Waters: being an Account of the Waters of Pouques*, by Dr. J. Janicot (Bliss, Sands & Co.),—*Popular Parakeets*, by W. T. Greene (Upcott Gill),—*River Mists*, by E. Courtney (Marshall & Russell),—*Luigi Palma di Cesnola e il Metropolitan Museum of Art di New York* (New York, Metropolitan Museum of Art),—*Review of Historical Publications relating to Canada*, edited by G. M. Wrong, Vol. II. (The Imperial Press, Limited),—*The American Historical Review*, Vol. III., Nos. 2, 3, 4 (Macmillan),—*A Feast of Fun*, by D. Macrae (Glasgow, Morison),—*God's Prisoner*, by

J. Oxenham (Hurst & Blackett),—*The King of the Jews*, by G. S. Hitchcock (Chatham, Hutchinson),—*Walter Graeme*, by T. Fergusson (Houlston),—*Australia to England*, by J. Farrell (Simpkin),—*Sacred Poems of the Nineteenth Century*, edited by K. A. Wright (Simpkin),—*Nightshade and Poppies*, by D. Moore (Long),—*The Preparation for Christianity in the Ancient World*, by R. M. Wenley (Edinburgh, R. & R. Clark),—*Ken's Prayers for Visitors to Bath* (S.P.C.K.),—*Science in Relation to Miracles, Special Providences, and Prayers*, by the Rev. J. J. Lias (Nisbet),—*Who is the Christian?* by C. Gale (Blades, East & Blades),—*Creed and Life*, by the Rev. C. E. Beely (Beverly, J. Wright),—*Die Entwicklung der antiken Geschichtschreibung*, by O. Seeck (Nutt),—*L'Etat et les Eglises en Prusse sous Frédéric Guillaume I., 1713-1740*, by G. Pariset (Paris, Colin),—*Stavanger Domkapitels Protokol, 1571-1630, Part I.*, by A. Brandrud (Christiania, Thronsen),—and *Angelus Silesius, Cherubinischer Wandersmann*, edited by G. Ellinger (Nutt). Among New Editions we have *Food and Feeding*, by Sir Henry Thompson (Warne),—*A Study of the Saviour in the New Light*, by A. Robinson (Williams & Norgate),—*Illustrated Notes on English Church History*, by the Rev. C. A. Lane (S.P.C.K.),—and *Complete Prose Works of W. Whitman* (Putnam).

## LIST OF NEW BOOKS.

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## Fine Art and Archaeology.

Antike Denkmäler, hrsg. vom kaiserl. deutschen archäolog. Institut, Vol. 2, Part 3, 40m.

## Philology.

Sowa (R. v.): *Wörterbuch des Dialekts der deutschen Zigeuner*, 4m. 50.

## Science.

Cirincione (G.): *Zur Entwicklung des Wirbelthierauges*, 14m.  
Dragendorff (G.): *Die Heilpflanzen der verschiedenen Völker u. Zeiten*, Part 5, 6m.  
Meyer (A.): *Botanische Practica: I. Erstes mikroskop. Practicum*, 2m. 40.

## General Literature.

Dupuis (V.): *Une Conception Scientifique de l'Armée*, 3fr.  
Lano (P. de) et Gallus (R.): *L'Américain*, 3fr. 50.  
Lewal (Général): *La Chimère du Désarmement*, 4fr.  
Métiérel (O.): *Lui*, 60c.  
Peyrebrune (G. de): *Les Femmes qui Tombent*, 1fr.  
Vélocipède (La) *dans les Armées Françaises et Étrangères*, 2fr.

## VIA AMORIS: A SEQUENCE.

## I.

It is not love, this beautiful unrest,  
This tremor of longing that invades my breast:  
For love is in his grave this many a year,  
He will not rise, I do not wish him here.  
It is not memory, for your face and eyes  
Are not reflected where that dark pool lies.  
It is not hope, for Life makes no amends,  
And hope and I are long no longer friends.  
It is a ghost out of another spring,  
It needs but little for its comforting—  
That I should hold your hand, and see your face,  
And muse a little in this quiet place  
Where, through the silences, I hear you sigh  
And feel you sadden, O Virgin Mystery,  
And know my thought has in your thought begot  
Sadness, its child, and that you know it not.

## II.

If this were love—if, after all, this pain  
Were but the birth-pang of love born again,  
If, through the mists of doubts resolved, smiled  
The prophetic promise of the Holy Child?  
What should I gain? The love whose dream-lips  
smiled  
Could never be my own and only child,  
But to love's birth would come, with the last pain,  
Renunciation, also born again.



## III.

If this be love—why should I turn away?  
Am not I, too, made of the common clay?  
Is life so fair, am I so fortunate,  
I dare despise the capricious gift of Fate?  
The sudden glory, the unhopèd-for flowers,  
The transfiguration of my earthly hours?

Come, Love! the house is garnished and is swept,  
Washed clean with all the tears that I have wept,  
Washed from the stain of my unworthy fears,  
Hung with the splendid spoil of ravished years,  
Lighted with lamps of hope, and curtained fast  
Against the gathered darkness of the past.

I draw the bolts: I throw the portals wide:  
The darkness rushes shivering to my side.  
Love is not here; the darkness creeps about  
My house, wherein the lights of hope die out.  
Ah, Love, it was not then your hand that came  
Beating my door—your voice that called my name?

## IV.

"It is not love, it is not love," I said,  
And fear, that shrank from hope, bowed down my head.

"It is not love, for love could never rise  
Out of the rock-hewn grave wherein he lies."  
But, as I spake, the Heavenly Form drew near  
Where close I clasped a hope grown keen as fear;  
Upon my head his very hand he laid  
And whispered: "It is I: be not afraid."

## V.

And this is love: no glad, red-rose-crowned guest  
By whom my passionate heart should be caressed;  
But one re-risen from the dead, austere,  
Cold as the grave, yet infinitely dear:  
To follow whom I lay the whole world down,  
Take up the cross, put on the thorny crown;  
And following whom, my bleeding pilgrim feet  
Find the rough pathway sure, and very sweet.  
The angust environment of mighty wings  
Shuts out the magic of forbidden things,  
For by my side, crowned with love's death-white  
rose,  
The angel of Renunciation goes.

E. NESBIT.

## MR. ISAAC LATIMER.

MR. ISAAC LATIMER, of Plymouth, who died on Saturday last at his residence, Glen View, Mannamead, was probably the oldest journalist in the west of England, and was one of the oldest members of the provincial newspaper press. He was born in London on the 2nd of April, 1813, and, having studied shorthand, obtained an appointment on the *Leamington Courier*. He was also correspondent for the *Morning Chronicle* when that journal was producing the 'Sketches by Boz.' In 1837 he went to Cornwall upon the *West Briton*, and was the first shorthand writer in that county in connexion with the press; he became the honorary secretary of the Truro Institution, and started a public library. In 1844 he became editor of the *Plymouth Journal*, and by his exposure of three blacklegs for cheating at cards incurred an action for libel. Although the verdict was in his favour, the defendant had to pay the costs, 2,200*l.*, as the men who had brought the action absconded. Before a Parliamentary Committee on the law of libel, Mr. Latimer urged that those who brought actions against the press should be compelled to give security for payment should the verdict be against them. In June, 1860, having been for many years proprietor of the *Plymouth Journal*, he, in anticipation of the repeal of the paper duties, which took effect in the following year, founded the *Western Daily Mercury*, and the *Plymouth Journal*, which dated from 1817, was merged in the new venture. With one or two others he initiated a scheme for the simultaneous publication of serial stories in a number of provincial papers, the first to appear being a tale by his personal friend Miss Braddon.

In 1872, Plymouth having been selected for the meeting of the Social Science Congress, Mr. Latimer was specially invited to take the office of chief magistrate. During his mayoralty the town suffered from small-pox; he acted with

the greatest promptitude, took several houses in different parts of the town, turned them into temporary hospitals, and had the sick separated from their families the moment that an outbreak became known.

Mr. Latimer was a man of most genial nature and universally beloved. Nothing delighted him more than to do acts of kindness. He will be greatly missed by all his friends, and especially at Plymouth, for he was ever one of the first to benefit the town.

## THE PUBLISHING SEASON.

THE Cambridge University Press announce:—In Theology: 'Codex Bezae Cantabrigiensis,' a facsimile edition, photographed and engraved by M. Paul Dujardin, of Paris,—'An Introduction to the Greek Old Testament,' by Prof. H. B. Swete, —'Origen's Hexapla,' part of Psalm xxii., from a Cairo palimpsest, edited by the Master of St. John's, Cambridge,—'Midrash Haggadol,' edited from several Yemen MSS. by S. Schechter,—'The Story of Ahikar and his Nephew Nadab: a Lost Apocryphon of the Old Testament,' the Syriac and Carshuni texts edited by Agnes S. Lewis and J. Rendel Harris,—'The Wisdom of Ben Sira,' edited by S. Schechter and the Master of St. John's, Cambridge,—'The Homeric Centones and the Acts of Pilate,' by J. Rendel Harris,—'Notes on New Testament Translation: Otium Norvicense, Part III.,' with additions by the late Dr. Field, edited by the Rev. A. M. Knight,—'The Use of Sarum: I. The Sarum Customs as set forth in the Consuetudinary and Customary,' edited by the Rev. W. H. Frere,—'The Pastoral Epistles,' edited by Dr. J. H. Bernard,—'The Book of Proverbs,' edited by the Ven. T. T. Perowne,—'The Curetonian Syriac Gospels,' re-edited by F. C. Burkitt,—'Palladius, Historia Lausiaca,' the Greek text edited by the Rev. E. C. Butler,—and 'Codex Purpureus Petropolitanus (Codex N of the Gospels),' edited by the Rev. H. S. Cronin. In Studia Sinaitica: 'An Eighth or Ninth Century Arabic Version of the Acts of the Apostles and the Catholic Epistles, with a Treatise on the Triune Nature of God,' edited by Margaret D. Gibson,—'Select Narratives of Holy Women': Part I. 'The Stories of Eugenia, Mary, Euphrosyne, Onesima, Drusia, and Barbara,' with a translation by Agnes S. Lewis; Part II. 'The Stories of Irene, Euphemia, and Sophia, with the Syriac, Greek, and Arabic Versions of Cyprian and Justa, from the Sinai Palimpsest,' edited by the same. In Oriental and Classical Books: 'The Jātaka,' translated from the Pali under the superintendence of Prof. E. B. Cowell: Vol. V., translated by H. T. Francis and R. A. Neil,—'Selected Poems from the Divāni Shamsi Tabriz,' edited by R. A. Nicholson,—'Leaves of Palestinian Syriac, from the Taylor-Schechter Collection,' edited by Agnes S. Lewis and Margaret D. Gibson,—'Aristophanes, Equites,' edited by R. A. Neil,—'Bacchylides, the New Poems and Fragments,' a revised text, edited by Prof. Jebb,—'Herondas, the Mimes,' edited by Walter Headlam,—'Dialectorum Italicarum Exempla Selecta Latine,' edited by Prof. R. S. Conway,—'Two Greek Grammars of the Thirteenth Century,' now first edited by the Rev. Edmond Nolan,—'Sophocles,' edited by Prof. Jebb: Part VIII. 'The Fragments'; and 'Sophocles,' translated into English prose by the same,—'An Introduction to Greek Epigraphy,' Vol. II., by E. S. Roberts and Prof. E. A. Gardner,—and 'The Early Age of Greece,' by Prof. W. Ridgeway. In Law, History, &c.: 'Brevia Placitata,' a thirteenth-century collection of precedents, the French text edited by G. I. Turner,—'The Anglo-Saxon Chancery, a history of the charters of the old English kings, by W. H. Stevenson,—'Anglo-Saxon Bishops,' chronological lists prepared by W. G. Searle,—'Records of the Borough of Leicester,' extracts from the

archives, 1100-1327, edited by Mary Bateson, and revised by W. H. Stevenson and J. E. Stocks,—'Digest IX. 2. Lex Aquilia,' with a translation and notes by C. H. Monro,—and 'The Early History of English Poor Relief,' by E. M. Leonard. In the "Cambridge Historical Series": 'The Union of Italy, 1815-1895,' by W. J. Stillman; 'The Foundation of the German Empire, 1815-1871,' by J. W. Headlam; 'Spain, its Greatness and Decay, 1479-1788,' by E. Armstrong and Major Martin Hume; 'The French Monarchy, 1483-1789,' by A. J. Grant; 'Scotland,' by P. Hume Brown; 'A History of the Colonization of Africa by Asiatic and European Races,' by Sir H. H. Johnston; and 'The Colonization of South America,' by E. J. Payne; 'The Eastern Question,' by Stanley Lane-Poole. 'Man, Past and Present,' by A. H. Keane,—'Biographical History of Gonville and Caius College, 1349-1897,' Vol. II., compiled by John Venn,—Russian Reader: Lermontof's 'Modern Hero,' with English translation and introduction by Ivan Nestor Schnurmman,—'The Triumphs of Turlogh,' edited by Standish H. O'Grady,—'Thesaurus Palaeohibernicus,' edited by Whitley Stokes and Prof. J. Strachan,—'An Elementary Old English Reader' and 'An Old English Anthology,' by A. J. Wyatt,—'Catalogue of the Greek Manuscripts on Mount Athos,' edited by Prof. Lambros, Vol. II.,—'A Descriptive Catalogue of the Manuscripts in St. Peter's College, Cambridge,' by M. R. James,—'A Catalogue of Mohammedan MSS. in the University Library,' edited by E. G. Browne,—'Life and Remains of the Rev. R. H. Quick,' edited by F. Storr,—'The Extinction of the Christian Churches in North Africa,' by L. R. Holme,—'The Teaching of Modern Languages,' by K. H. Breul,—'Aristophanes, Nubes,' edited by C. E. Graves; 'Juvenal, Satires,' edited by J. D. Duff; and other volumes in the "Pitt Press Series." In the "Cambridge Series for Schools and Training Colleges": 'A History of Education from the Beginnings of the Renaissance,' by William H. Woodward; 'An Introduction to Psychology,' by G. F. Stout and John Adams; 'The Making of Character: the Educational Aspects of Ethics,' by Prof. John MacCunn; 'An Introduction to the Theory and Practice of the Kinder-Garten,' by Elinor A. Welldon; and 'The Teacher's Manual of School Hygiene,' by E. W. Hope and Edgar Brown,—and a number of other school-books.

Messrs. Blackie & Son's new books include:—In the "Victorian Era Series": 'Charles Kingsley,' by Dean Stubbs; 'The Growth of London, 1837-1897,' by G. L. Gomme; 'Recent Advances in Astronomy,' by Dr. A. H. Fison; 'The Science of Life,' by J. A. Thomson; 'Indian Life and Thought since the Mutiny,' by Prof. R. P. Karkaria; 'Tennyson, a Critical Study,' by Stephen Gwynn; 'Provident Societies and Industrial Welfare,' by E. W. Brabrook; and 'British Foreign Missions,' by W. Thompson and A. N. Johnson,—'The Great Campaigns of Nelson,' by Judge O'Connor Morris,—'Landmarks in English Industrial History,' by G. T. Warner,—three new books for boys by G. A. Henty,—'The Handsome Brandons,' by Katharine Tynan,—'A Mystery of the Pacific,' by O. Smeaton,—'An Alphabet of Animals,' by Carton M. Park,—'Fighting the Matabele,' by J. Chalmers,—'Courage, True Hearts!' by Dr. G. Stables,—'The Turkish Automaton,' by Sheila E. Braine,—'The Troubles of Tatters,' &c., by Alice B. Woodward,—'A Girl of To-day,' by Elinor D. Adams,—'The Pilots of Pomona,' by R. Leighton,—'Roundabout Rhymes,' by Mrs. P. Dearmer,—'The Reign of Princess Naska,' by Amelia H. Stirling,—'The Bonded Three,' by Bessie Marchant,—'A Dreadful Mistake,' by Geraldine Mockler,—'The Lady Isobel,' by Eliza F. Pollard,—'An Unappreciative Aunt,' by J. H. Spettigue,—and several other books for the young.

Messrs. Thacker & Co. announce: 'The Torpedo in Peace and War,' by Fred. T. Jane, — 'The Congo State,' by D. C. Boulger, — 'Sport and Travel in the Himalayas,' by Capt. F. E. S. Adair and Capt. S. H. Godfrey, — 'The Cave Dwellers of Southern Tunisia,' from the Danish by Leab, — 'The Snaffle Papers,' by "Snaffle," — 'The Medical Monograph Series,' edited by Dr. David Walsh, — and a new edition of Whyte-Melville's novels.

Messrs. W. & R. Chambers will publish the following new books: 'Dash and Daring,' stories by G. A. Henty, G. M. Fenn, and others, — 'The Girls of St. Wode's,' by L. T. Meade, — 'Draw Swords!' by G. M. Fenn, — 'Belle,' by the author of 'Laddie,' — 'Hermie,' by Mrs. Molesworth, — 'The White Princess of the Hidden City,' by D. L. Johnstone, — 'O'er Tartar Deserts,' by D. Ker, — 'Nic Revel,' by G. M. Fenn, — 'Greyling Towers,' by Mrs. Molesworth, — 'Cola Monti,' by the author of 'John Halifax, Gentleman,' — and 'New Book of Readings and Recitations,' edited by R. C. H. Morison. In their "Educational Series": 'Alternative History Readers' for Standards IV. to VII.; 'Alternative History Manuals' IV. to VII.; 'Alternative Geography Readers'; 'Alternative Geography Manuals'; and other school-books.

Messrs. Sonnenschein & Co.'s announcements include: — In History and Biography: 'The Foundations of England: a History to the Death of Stephen,' by Sir James Ramsay, — translations of 'A History of Switzerland,' by Prof. E. Dändliker; 'The Greco-Turkish War, 1897,' by a German Staff Officer; and 'Life of Marie Antoinette,' by Clara Tschudi, — and "Social England Series," edited by Kenelm Cotes. In Philosophy and Theology: 'A History of Utilitarianism,' by Prof. E. Albee, — translations of 'Phenomenology of the Spirit,' by G. W. F. Hegel; Aristotle's 'Psychology,' including the 'Parva Naturalia,' 'Ethics,' and 'Physiological Psychology,' by Prof. W. Wundt; and 'History of Contemporary Philosophy,' by Prof. Friedrich Ueberweg, — 'Ethical Songs,' edited for the Union of Ethical Societies, — 'The Teaching of Christ on Life and Conduct,' by Dr. Sophie Bryant, — 'The Evolution of Christianity,' by Ramsden Balmforth. In Science: Text-books of 'Paleontology for Zoological Students,' by T. T. Groom, and 'Embryology: Invertebrates,' from the German, — 'Eclipses of the Moon from A.D. 300 to 1900,' by R. Sewell, — 'Common Salt, its Use and Necessity,' by C. G. Gümpel, — and in the "Young Collector Series": 'Fishes,' by the Rev. H. A. Macpherson; 'Handbook of Grasses,' by W. Hutchinson; 'Mammalia,' by the Rev. H. A. Macpherson; and 'Birds' Eggs and Nests,' by W. C. J. R. Butterfield. In *Belles-lettres*, &c.: 'Specimens of Bushman Folk-lore,' by Dr. W. H. J. Bleek and Miss L. C. Lloyd, — 'The History of England in Verse: Collection of Ballads,' edited by R. B. Johnson, — 'Angels' Wings: a Series of Essays on Art and its Relation to Life,' by Edward Carpenter, — 'Camping and Tramping in Malaya,' by Ambrose B. Rathborne, — 'Place-Names in Glengarry and Glenquoich,' by E. C. Ellice, — 'The Adventures of Little Karl: a Fairy Tale,' by A. C. Fryer, — 'Senex: a Novel,' by Alice A. Clowes. In Economics and Education: Translations of 'Overproduction and Crises,' by Karl Rodbertus, and 'The Economic Foundation of Modern Society,' by A. Y. Loria, — 'The Social Side of the Reformation,' by E. Belfort Bax, Parts II. and III., — 'Labour v. Capital; or, the Third Factor in Production,' by C. J. Ogilvy, — 'To-morrow: a Peaceful Path to Real Reform,' by E. Howard, — 'The Progress and Prospects of Political Economy,' by Prof. J. K. Ingram, — 'University Extension,' by Dr. M. E. Sadler, — 'Labour Colonies,' by Prof. Mavor, — 'Herbartian Principles of Teaching,' by Catherine J. Dodd, — and 'A Dialogue on Moral Education,' by F. H. Matthews.

Messrs. Ward, Lock & Co. announce a new

edition of Haydn's 'Dictionary of Dates brought up to Autumn, 1898,' — 'Lady Barbarity,' by J. C. Snaith, — 'With Nansen in the North,' by Lieut. H. Johansen, — 'Prophets of the Century,' by Arthur Rickett, — 'A Master of Mysteries,' by L. T. Meade, — 'Across the World for a Wife,' by G. Boothby, — 'Mysterious Mr. Sabin,' by E. P. Oppenheim, — 'An Unseen Hand,' by L. L. Lynch, — 'A Social Highwayman,' by E. P. Train, — 'Courtship and Chemicals,' by Emily Cox, — 'The Book of the Bush,' by George Dunderdale, — 'The Pattypats,' by H. Escott-Inman, — a new edition of Whyte-Melville's novels, — among new boys' books, 'Runnymede and Lincoln Fair,' 'Cressy and Poitiers,' and 'How I Won my Spurs,' by J. G. Edgar, — 'Hubert Ellis,' by F. Davenant, — 'Scenes of Clerical Life,' 'The Opium-Eater,' and 'The Autocrat of the Breakfast Table' in the "Nineteenth-Century Classics," — 'The Imperial Heritage,' by E. E. Williams, — 'Fishers and Fishing,' by J. P. Taylor, — 'Australian Sketches,' written and illustrated by Harry Furniss, — and a large number of gift-books, new shilling volumes, cheap handbooks, &c.

In speaking of 'The Cuchullin Saga' last week among Mr. Nutt's forthcoming books we should have added the name of Miss Eleanor Hull, who is the editor of the volume and responsible for its appearance.

#### CHAUCEER AND PETRARCH.

CHAUCEER students have long been interested in the question whether or no he ever met Petrarch. There were at least two occasions on which the poets may have met, and on which it has been asserted that they did meet — once when the Duke of Clarence, in whose service Chaucer had been, went to Milan in 1368 to marry Violante, daughter of Galeazzo, Duke of Milan; and again in 1373, when Chaucer was sent to Italy on a commission by Edward III.

If he went in the retinue of the Duke of Clarence in 1368 he would undoubtedly have met, or at least have seen, the great Italian scholar, for we know that Petrarch, on special invitation, came from Pavia to Milan to be present at the marriage ceremony and the festivities which followed. Beccadelli in his 'Vita di Petrarca,' quoted by Da Ponte, says, speaking of this marriage, "Petrarcha fu ammesso alla tavola dei principi," so that if Chaucer was there in attendance on the Duke of Clarence he must have seen, even if he did not then make the acquaintance of, his brother poet.

Speght in his 'Life of Chaucer' says, "Some write that he [i.e., Chaucer] was present at the marriage." M. Feillet, in a note to the article on Froissart in the 'Biographie Universelle,' says, without giving his authority: —

"Ces fêtes de Milan eurent quelque chose de plus remarquable que les tournois et les parures, c'était la présence des trois esprits les plus agréables du temps, Froissart, Boccaccio, et Chaucer."

As he seems to confuse Boccaccio with Petrarch, perhaps the rest of his statement is not very reliable.

This is all the direct evidence we have at present for the affirmative. Against this it is said that Chaucer is not named amongst those who went with the Duke of Clarence to Milan, and that he must have been in England at the time of the marriage, because there is an entry in the Issue Rolls showing that he received his pension in person during that time in London. I propose to examine these two points, and I will take the latter first.

The marriage took place, according to Froissart, on the Monday after Trinity, which in that year (1368) fell on June 4th. We do not know on what day the duke left England, but it must have been some time after May 10th, because there is a document printed in Rymer's 'Foedera' (vol. iii. p. 145), dated May 10th, which pro-

vides for the expenses to be incurred in conveying the duke and his retinue from Dover to Calais. The dates are important, for if it could be shown that Chaucer was in England at the end of May it would be decisive against his having gone to Milan. The entries seem to me not only not to be decisive against this, but somewhat, however slightly, in favour of the theory that he did go. They have hitherto been given inaccurately. Prof. Skeat and Dr. Furnivall — of whose opinions or statements in anything connected with Chaucer I wish to speak with the greatest deference — seem to have fallen into an error by following Sir Harris Nicolas on the contents of the Issue Rolls. Prof. Skeat, in his 'Life of Chaucer,' p. xxii, says: —

"Memoranda are found of the payment of this pension [the pension of twenty marks which had been granted to Chaucer by the king in June, 1367] in half-yearly instalments on November 6th, 1367, and May 25th, 1368, but not in November, 1368, or May, 1369; the next entry as to its payment is dated October, 1369."

And the professor refers to a note in Nicolas, i.e., Sir Harris Nicolas's memoir of Chaucer; but apparently he has not examined the Issue Rolls from which Sir Harris Nicolas quotes, so as to verify the quotation. Dr. Furnivall in his 'Trial Forewords to Parallel Text of the Minor Poems, 1871' — I suspect, following the same authority without verification — says Chaucer "gets by his own hand, November 6th, 1367, 6l. 13s. 4d., part of his pension."

As it is obvious there must be some mistake here — for since the pension of twenty marks was only granted in June, 1367, he would not be likely to receive 6l. 13s. 4d., which is equivalent to ten marks (i.e., half the yearly amount), in the following November — I have carefully searched the Issue Rolls for these years. I find the statement of Nicolas, and consequently of those who have followed him, to be incorrect. It is true that there is an entry of payment of the half-year's pension, 6l. 13s. 4d., on May 25th, 1368, the wording of which entry I shall refer to presently; but there is no entry of any payment in the preceding November, as stated both by Prof. Skeat and Dr. Furnivall. On the other hand, there is an entry for November 6th, 1368, of the half-yearly payment; and, though this does not affect the present question, there is no entry in October, 1369.

Now the important part of the entries is the different wording of that in May from that in November, 1368. On May 25th, at the time when the Duke of Clarence and his retinue were on their way to Milan, the entry is of a payment to "Galfrido Chaucer uni valetorum cameræ Regis, &c. In denariis sibi liberatis in persolutionem decem marcarum sibi liberandarum," &c., which I take to mean on account of ten marks to be paid to him, or on his account, and not necessarily paid into his own hands; for I find other entries which run "sibi liberatis per manus proprias," which means, of course, paid to him into his very own hands. The distinction is very important, and is not likely to have been made without reason.

And so we have it in the following November, when the Michaelmas half-yearly payment was made. The entry then is no longer merely "sibi liberandas" or "sibi liberandarum," as in the preceding May, but "in denariis sibi liberatis in persolutionem per manus proprias x marcas sibi liberandas," i.e., to be paid into his own very hands. As though in May notice had been given, or an application made, to pay some one else on his account, while in the November following it was to be paid to him personally.

The inference which may be drawn from the difference in the wording of the two entries is that, whereas Chaucer was not in England to receive his pension in May, being possibly on his way to Milan; in November — the marriage being long since over, the retinue of the duke returned, and the poor duke dead — he was able



to receive the half-yearly payment of his pension himself.

Whatever this purely negative argument may be worth, the difference in the entries seems to do away with the positive assumption, or inference, of Prof. Skeat and others, that Chaucer was in England on or about May 25th, 1368, and so could not have been in Italy.

It is said, secondly, that Chaucer did not go to Milan with the Duke of Clarence because his name is not among those who are mentioned in a document set out in Rymer (vol. iii. p. 144) as accompanying the Duke of Clarence. The answer to this is that only a few names are given of those who went, or rather of those who were to go. Twenty-five altogether are mentioned, many of them knights. They are named as those to whom the king granted his general letters of attorney—at least, so I understand the words "*litteras Regis de generali attorney*"—on February 10th, 1368, while they were with the Duke of Clarence. Froissart says:—

"The Duke of Clarence came from England, attended by a great number of English knights and squires, to France, where he was received by the king, the Duke of Burgundy, the Duke of Bourbon, the Lord de Coucy, and magnificently feasted at Paris." "He passed through France and entered Savoy, where the gallant earl received him most honourably."

It is certain that he took with him very many more than twenty-five, for in another document, which I have already quoted for its date, May 10th (Rymer, vol. iii. p. 145), the expenses are provided for conveying 457 men in the duke's retinue from Dover to Calais. Nor can it be said this large number were only going to protect the duke as far as Calais, because provision is also made for 1,280 horses, which would hardly be wanted on board ship, so that the mere fact that Chaucer's name is not amongst the twenty-five greater people does not prove he was not one of the expedition. It should be remembered, too, that at this time Chaucer, who had been formerly a page in the duke's household, was still only a *valetus* or yeoman to the king, the duties of which office were, for the most part, menial. We should not expect one of that degree to be mentioned amongst the knights named in Rymer who received the general letters of attorney, whatever they may have been. It is not till 1372 we find Chaucer described as "*scutifer*" or "*armiger*." So that even then he was not more than squire.

If he did go to Milan for the pompous wedding he would be amongst the many other unnamed *valetti* or yeomen who doubtless were included in the 457 men mentioned in Rymer. Whatever slight grounds, therefore, we may have for receiving the statement of Speght that Chaucer was present at the marriage, it seems that these two arguments against it on examination cannot be supported.

CHARLES HAMILTON BROMBY.

### Literary Gossip.

MESSRS. BELL will publish almost immediately a new edition of Kinglake's '*Eothen*,' which will be something different from the various reprints which are now current. They have chosen to follow the first edition of 1844, which contains some passages afterwards omitted, and have reproduced in black and white the two coloured illustrations for which coarser copies were substituted in later editions. An introduction by the Rev. William Tuckwell will have interest for all readers who desire to know something more of the author and his companion, and a map of the route and index of names will supply what have hitherto been desiderata. The book will be issued on hand-made paper in a small size and at a moderate price.

'THE ISLAND RACE,' a volume of verse by Mr. Henry Newbolt, will be published on October 18th by Mr. Elkin Mathews in England, and by Mr. John Lane in the United States. Among the forty or more pieces contained in it will be found the twelve which appeared last year in '*Admirals All*,' now in a thirteenth edition.

A GREAT many references have been made of late in the correspondence columns of the *Times* to Mr. Walsh's '*Secret History of the Oxford Movement*.' Less than a year ago a friend of Mr. Gladstone's asked him if he had seen the volume, and the reply contained a phrase which his correspondent thinks happy enough to deserve publication. "I know nothing of the secret history," wrote Mr. Gladstone, "*and doubt whether there was any.*"

MR. ROBERT STEELE has in the press a translation of the earliest memoir of St. Francis d'Assisi, under the title of '*The Mirror of the Perfect State*,' made from the very early MS. of this work in the British Museum. It will contain a design by Mr. Charles Ricketts, and will be issued by Messrs. Dent & Co. Mr. Steele is at present in Assisi, completing the revision of the work.

MR. RUDYARD KIPLING has been cruising round the coast of Ireland with the Channel Fleet on board H.M.S. *Pelorus*. In Bantry Bay the Majestic gave a smoking concert, at which Mr. Kipling recited some of his naval ballads. He intends to use the observations made on board in a set of verses on '*The Cruisers*.'

MESSRS. A. D. INNES are publishing immediately a new novel by Mr. Eden Phillpotts, entitled '*Children of the Mist*,' which is a story of life on Dartmoor, and a volume on '*The Successors of Homer*,' by Prof. W. C. Lawton, an account of the Greek poets who followed Homer down to the time of Æschylus.

THE appointment of Dr. C. H. Herford, of Aberystwyth, as Professor of English Language and Literature at the Durham College of Science, in the University of Durham, is interesting on account of the expressed desire of the College authorities to establish a close connexion between scientific and literary study. The tendency of recent years has been to divorce the two, and any effort to counteract this narrowing tendency deserves recognition.

THE interest of the report on the family papers of the Marquis of Ailesbury, shortly to be issued by the Historical Manuscripts Commission, will perhaps be somewhat lessened by the fact that the memoirs of the second Earl of Ailesbury, the well-known Jacobite, the original copy of which is preserved at Savernake, were printed by the Roxburghe Club a few years ago; but many unpublished papers relating to him when in exile have been found. A later holder of the title was much about the Court of George III., and kept a diary of his observations there, from which numerous curious extracts have been made.

IN the same volume with the above will be printed an account of the Duke of Somerset's family papers at Maiden Bradley. Many of these documents relate to Devonshire in the days of Drake and Raleigh,

and during the Civil Wars, when one of the Seymours was Governor of Dartmouth. Of Edward Seymour, the Speaker, and a prominent politician before and after the Revolution, no correspondence of any interest has been found.

PROF. BUCHHEIM writes:—

"It may be of interest to your readers to know that your former learned contributor Dr. R. Zimmermann was in 1848 a member of the famous Akademische Legion, which he appropriately dubbed '*Legio fulminatrix*.' He belonged to the Philosophen-Cohorte, and being full of enthusiasm for the revolutionary movement, he dedicated, in March of the above-mentioned year, a spirited poem to the memory of the first victims of the Revolution, under the title of '*Den Gefallenen*.' I believe he also contributed to the political students' journal, which I then edited, with another *Legionär*, at Vienna. Fortunately for Zimmermann, and, I may add, also for science, he had taken no prominent part in the Revolution, and so he was, after its suppression, not condemned to death or imprisonment, and could continue undisturbed his academic career; but to judge from his writings, he always remained faithful to '*the ideals of 1848*.'"

THE French poet Stéphane Mallarmé, who died at the end of last week at his summer residence near Fontainebleau, had been a man of note within his own circle for years, though his work could never have been described as popular. Leconte de Lisle went so far as to call him the founder of "*the School of the Unintelligible*"; but the Parnassians came and went, and among the Symbolists who succeeded them Verlaine and Mallarmé were probably the most notable figures. The amount of his writing was small, and the manner of it well suggested in the title of his volume '*Divagations*,' a style full of abruptness and *bizarrie*—things suggested rather than things said; yet the result was distinguished, if somewhat difficult to follow. More important was Mallarmé's personal influence as a talker and adviser to *les jeunes* who gathered round him. He numbered among his admirers such potent names as those of MM. de Hérédia and Henri de Regnier.

WE have also to notice the deaths of Judge Cooley, a well-known legal authority in the United States, who was Professor of Law in the University of Michigan, and later of American history, besides being the author of several legal books; of the Rev. S. W. Wayte, formerly President of Trinity College, Oxford, a Double First-Class man in 1842, whose business qualities were much valued at Oxford on the University Commission of 1854 and in other posts; and of Mr. W. Chatterton Dix, who wrote two of our best-known hymns.

EARL SPENCER has promised to address a public meeting, under the auspices of the Northern Counties Education League, which will be held at Manchester on the 8th of November.

MESSRS. BLACK have in hand '*St. Thomas of Canterbury*,' a study of the evidence bearing on his death and miracles, by Dr. Edwin A. Abbott. Part i. gives translations of eleven Latin narratives of the martyrdom, together with those of Garnier, and the Saga, comparing the whole with the modern accounts. In part ii. the miracles

of St. Thomas are described from the books of Benedict and William of Canterbury, and those common to both writers are arranged in parallel columns.

MR. MAX PEMBERTON'S forthcoming book, 'The Phantom Army,' which will be issued immediately by Messrs. C. A. Pearson, is an attempt to depict the life of a man who has the Napoleonic idea that he can go anywhere and do anything under certain given conditions. The author has consulted many military friends, so as not to exceed the limits of probability in the achievements of his hero, and part of the book is the outcome of actual conspiracies known to the Spanish Civil Guards during the last five years.

A VOLUME of 'Sonnets and Epigrams,' mostly on "sacred subjects," is about to be published by the Rev. T. E. Bridgett, the Roman Catholic biographer of 'Blessed Thomas More.' It will be issued by Messrs. Burns & Oates.

MR. DEMETRIUS BOULGER'S book on the Congo will be published on October 3rd by Messrs. W. Thacker & Co. The title is 'The Congo State; or, the Growth of Civilization in Central Africa.' It will be handsomely illustrated, and will contain a facsimile of the latest Belgian map of the State.

WE regret to hear that the promising German writer Frau Alice Tille died suddenly last Thursday week at Glasgow, at the age of twenty-eight. She distinguished herself by her excellent translations from English. She was the wife of Dr. Alexander Tille, of the University of Glasgow.

DR. KARL HEBLER, late Professor of Philosophy in the University of Berne, also died last week in his seventy-seventh year. Amongst his published works may be mentioned his 'Aufsätze über Shakespeare' and his 'Lessing-studien.'

THE Queen of Italy has long been an industrious diarist, and during her recent *villeggiatura* she has been revising some of her old papers with a view to their probable publication. Her Majesty, who is an eager reader of English fiction, is said to have made many records of her impressions and preferences.

AMONG the Parliamentary Papers of the week are a Return of Education Grants for England and Wales for 1897-8 (2s. 10d.); and the annual volumes giving the Post-Office Report for 1897-8 (5½d.), the Lunacy Report for 1897 (2s. 2d.), and the Statistical Abstract for the United Kingdom (1s. 2d.).

## SCIENCE

### RECENT PUBLICATIONS.

*Masters of Medicine.*—Sir Benjamin Collins Brodie. By Timothy Holmes, F.R.C.S. (Fisher Unwin).—Few could be found better fitted to undertake the task of writing this life than the distinguished surgeon who is one of the treasures of St. George's Hospital, where Brodie served faithfully and to his own advantage for so many years. Mr. Holmes has produced an excellent and most readable life, neither too eulogistic nor yet in the carping spirit which is so prominent a feature in some of the con-

temporary accounts of this great surgeon. There can be no question that Brodie does not hold the same high position as the other masters of medicine whose lives have been told in the series of which this volume forms a part. He is remembered rather for his remarkable professional success than for any great advance which he made in the art or science of surgery. From the death of Hunter to the rise of Lister English surgery is singularly barren. The names of Sir Astley Cooper, of Sir William Lawrence, of Sir Benjamin Brodie, and perhaps of Abernethy, alone rise above the dead level of mediocrity, and of these Brodie was the only true successor of Hunter, for he combined the study of science with the practice of surgery. The combination is as happy as it is rare, and it has led both Brodie and Lister to the presidential chair of the Royal Society on the only occasions when a surgeon has been deemed worthy of this high honour. Brodie's professional success was early, rapid, and continuous. He lived before the age of specialism, and in a few years he was earning upwards of ten thousand a year—a larger income, it is supposed, than had ever been made by any English surgeon before him. Born in 1783, the third son of the rector of Winterslow, in Wiltshire, Brodie received the names of his maternal grandfather, the banker and printer of Milford, near Salisbury, from whose press issued on March 26th, 1766, the first edition of the 'Vicar of Wakefield.' Educated by his father, Benjamin came early to London, where he had friends of the highest rank in law and medicine. Dr. Baillie (Hunter's nephew) and Sir Richard Croft, the leading accoucheur of the day, had each married a cousin, whilst Dr. Denman, father of the future Lord Denman, had married his aunt. Brodie was educated, therefore, at the Hunterian School of Medicine in Great Windmill Street, and afterwards entered at St. George's Hospital as a pupil of Sir Everard Home. In the Hunterian School he soon qualified himself to become a demonstrator, and in surgery he first became Home's assistant in private practice and afterwards his assistant surgeon at St. George's Hospital. It was not, however, until 1809 that he ventured to take a house, nor was it until 1816 that his prudence led him to invest in a wife. He soon became attached to the Court, filled many high offices, and in the fulness of time was gathered to his fathers. Brodie's position in the profession enabled him to do much to improve the position of surgery in England. It was chiefly at his suggestion and by his influence that the Royal College of Surgeons of England was able to obtain the charter of 1843, which gave that body power to make a higher order of members, henceforward known as Fellows. The creation of this order at once constituted a hierarchy which has been of the greatest service in advancing surgery, for it established a special class of scientifically trained surgeons. Brodie rendered further service to his profession when he was elected in 1858 the first President of the General Medical Council, where his enlightened and liberal views on the subject of medical education and of the general relations of the medical profession to the public were of the greatest value. The present volume, like others in the series, is handy and readable. It has prefixed to it a photograph from the picture of Sir Benjamin Brodie painted by Mr. G. F. Watts.

*The Heat Efficiency of Steam Boilers: Land, Marine, and Locomotive.* By Bryan Donkin. (Griffin & Co.).—The main object of this book is the publication in a tabular form of numerous tests on steam boilers, made by the author and others, for the guidance of engineers and other persons interested in the economical production of steam. The book commences with a chapter on the classification of different types of boilers. The second chapter, furnishing brief explanations about the headings to the twenty-six columns in the tables of experiments on boilers, serves merely as a preface to the principal

chapter of the book, extending over one hundred pages. This chapter, containing fifty tables, gives particulars and results of 425 experiments on English and foreign boilers, with their heat efficiencies. Comparatively short chapters follow on fire-grates, mechanical stokers, combustion of fuel, transmission of heat through boiler-plates, feed-water heaters, superheaters, and feed pumps, smoke and its prevention, instruments for testing boilers, chief types of marine and locomotive boilers, and fuel-testing stations. The book concludes with chapters discussing the heat efficiencies indicated by the boiler trials and the conclusions to be drawn from them, and on the choice of a boiler and the arrangements and provisions for making the tests; whilst several illustrations of land, marine, and locomotive steam boilers are added at the end. Accordingly, though the chief interest of the book centres in the experimental results of the numerous tabulated trials with various boilers, and especially in the table on p. 118, including a summary of the experiments with the different types of boilers arranged in the order of their mean heat efficiencies, several other practical matters relating to boilers are dealt with. Undoubtedly, therefore, the book will prove of considerable value to the large class of practical men concerned with steam boilers, and more particularly in guiding them in the selection of boilers possessing large heat efficiencies.

### ASTRONOMICAL NOTES.

THE large spot which recently passed over the sun's disc (and was the principal member of a fine group) covered on Saturday last, according to the measurement of the Rev. F. Howlett, an area of more than two thousand millions of square miles, or about eleven times that of the whole surface of our globe. This is a very exceptional size at a time when we are within two years of a minimum epoch of solar-spot activity.

So numerous have been the discoveries of small planets in recent years that the poet's expression about the excitement of an astronomer when a new one swims into his ken (or, might we now rather say? makes its first scratch upon his photographic plate) has long ceased to be applicable, and the interest felt in a new discovery of the kind is not very great. But such is not the case with the one detected by Herr G. Witt at the Urania Observatory, Berlin, on the 13th ult. In announcing it on the 27th we mentioned its exceptionally large apparent motion, and since then many observations have been made, fully confirming this and preparing us to hear that the planet's orbit was of a remarkable kind. This has now been determined by Herr Berberich, who finds (*Ast. Nach.* No. 3517) that its mean distance from the sun is only 1.46 in terms of the earth's mean distance (less than that of Mars, which is 1.52), and its period of revolution 644 days, that of Mars being 687 days. When nearest the earth the planet in question probably approaches us within a distance of about 14,000,000 miles, and the difficulty is to account for the fact that it should not have been detected long ago. Assiduous observations will be made of a body which cannot be classed amongst small planets revolving between the orbits of Mars and Jupiter, and the determination of its parallax will afford a specially advantageous means of deducing that of the sun.

The Report of the Government Astronomer of Natal for the year 1897 has recently been received, and deals chiefly with the meteorology of the colony, the astronomical observations having been confined to those necessary for keeping up the time signals and other routine work.

### Science Gossip.

A NEW scientific expedition to Central Asia is being furnished by the Imperial Russian Geographical Society in Kasan. The conduct of the expedition is entrusted to Prof. Sorolin,



and all the other members of the expedition are professors of the Kasan University. A preparatory sum of 20,000 roubles has been granted towards the cost. The expedition will shortly set out towards Nora, in Central Asia, where the members will pursue geographical, ethnographical, and geological studies.

A DUTCH deep-sea expedition, under the conduct of Prof. M. Weber, of Amsterdam, is also to start from Holland during the present autumn. Its range will be less extensive than that of the German deep-sea expedition, as it will be limited to zoology, botany, and oceanography within the eastern part of the East Indian Archipelago.

## FINE ARTS

*Windows: a Book about Stained and Painted Glass.* By L. F. Day. Illustrated. (Batsford.)

WE have here an entirely admirable and much needed book by a thoroughly good artist and writer, which we cannot characterize better than by quoting as follows from its tenth chapter, which comprises a summary of the subject in its rudimentary aspect, and a recapitulation of the gist of what has gone before. Mr. Day, whose work it is always pleasant to praise, supposes an artist, altogether without experience in glass, sitting down to design a window. What are the means at his command, and what are the limitations imposed upon him by his material? for he cannot do as he likes.

"If he would make a window he must go the way of glass; and the way of glass is this:—In the first place, it is mosaic. It may be a mosaic of white glass or of pearly tints which go to make what is termed grisaille, in which case the leads which bind the glass together form the pattern, or, at all events, a feature in it. Or it may be of coloured glass, or of white and colour, in which case the glass forms the pattern, and the lead joints are more or less lost in the outline of the design. If the pattern is in white upon a deep-coloured ground the lead joints crossing the pattern, and not forming part of it, are, as it were, eaten up by the spreading rays of white light, and, supposing them to be judiciously contrived, do not count for much. On the other hand, the lead joints crossing the coloured ground are lost in its depth. Advantage is taken of this to break up the ground more than would be necessary for convenience of glazing, or of strength when glazed, and so to get that variety of pot-metal upon which so much of the beauty of glass colour depends. To give satisfactory colour the best of pot-metal is essential. Structural conditions which a man is bound to take into account in his design are—that the shapes he draws must be such as can readily be cut by the glazier; that his lead joints must be so schemed as, where not lost in the [colour of the] glass, to form part of the design, strengthening, for example, the outlines; that his plan must at intervals include provision for substantial iron bars which shall not interfere with the drawing. He must understand that each separate colour in his composition [being a mosaic] is represented by a separate piece of glass, cut out of a sheet of the required colour. There may, and should, however, be variety in it. A sheet of glass varies in depth of tone according to its thickness; which in the best glass is never even; moreover, it may be streaked or otherwise accidentally varied; and so a considerable play of tint may be got in a well-selected piece of pot-metal. Should a tint be required which the palette of the glazier does not supply it may be obtained by leading up

[enclosing within the same frame of lead] two thicknesses of glass together."

It is not too much to say that, although there have been great improvements of late, nearly every one of these essentials of the art and craft of the glass-painter is largely violated by not a few of the so-called decorative designs of the day. Harmonious and elegant combinations of line in the leading are, notwithstanding the well-known 'Sundry Draughts,' and numerous publications of Pugin and Weale, as often ignored as not. On the question of what the artist in glass can or cannot do the *Athenæum* has during many years past endeavoured to establish the fact that the decorations, of whatever kind, of a window must, if the logic of their nature and position is to be observed, be displayed by light transmitted through them, and not, as with a picture, which is opaque, by means of light reflected from its surface. This at once disposes of all attempts to represent realistically, and not suggestively, the solidity of substances by means of contrasting and graded lights and shadows. It follows, then, that the more like nature the decorations of a window are, the worse is the art employed. "If he would make a window," the designer must, as Mr. Day says, "go the way of glass." Otherwise, the disposition of the retaining bars of iron, as well as that of the mullions, transoms, and more complicated traceries of a window, is but too frequently such that they fail to adapt themselves to the decorative effect required, as is the case in that wonderful window which is figured here on p. 70 from St. Gudule's at Brussels; in the west window of St. Margaret's, Westminster; and in All Saints', Hastings, another west window. Each of these instances is but a transparent picture, seen, so to say, between the opaque bars of a gigantic grille of stone, which, without affecting to fall in with the design, cuts it mechanically into so many strips. As to the broken colours of the pieces of glass, due to the unequal thickness of the pot-metal from which they are taken, by means of which that wealth of diverse tints is secured which adds the charm of jewellery to the work of the glass-painter, it is not long since artisans were specially employed to make both surfaces of each piece of pot-metal as perfectly parallel as if it were intended for a mirror. In such circumstances the coloration of the window could not but be crude, and its effect flat and poor. As in jewellers' work, so in glass-painting; there is much greater wealth of colour in a stone cut *en cabochon*—or tallow-cut, as the old term had it—when the thickness decreases from the centre towards the margin, and the tints vary with the thickness, than in a faceted stone where each facet is flat, and brilliance, or "sparkle," is chiefly sought for, and the diversities of the local tints are partly, if not entirely, ignored. Of course, as to the arrangements of the leads, bars, and mullions, the older designers of the Romanesque and early Gothic types, whose window openings were single lights, with round or pointed heads, had great advantages in the simplicity of their subjects.

The analogies which Mr. Day has noticed between Byzantine and Romanesque ivories and enamels and the window work of the

same sort (let us add illuminations of books) are much to the point here, and they cannot fail to illustrate the extreme simplicity and single-mindedness of early art in all its manifestations. Decorative painting proper, as in the Michaelis Kirche at Hildesheim, where the roof, like those modern ones at Peterborough and Tournay, is painted in Romanesque patterns, obeyed similar principles. Although we do not invariably agree with our author's notions, it is impossible not to endorse his statement that, though the utmost delicacy can be got by means of high finish and stippling, in glass painting and staining it costs patient labour, and there is a risk of its going for nothing. The only quite safe way of getting such very delicate effects is to paint the glass much stronger than it is meant to appear, to fire it strongly, thus reducing the picture; then to paint again, and in some cases to paint and fire a third or even a fourth time. By such elaborate and costly means the picture becomes as permanent as the glass itself. Using borax as a flux with the first burning facilitates the process, but it does not ensure permanency. The result is that the work is said "to fade" in time. It does not, however, fade, but the work simply crumbles off. "This is how we see in modern windows faces in which the features grow dim and disappear." This dimness is, of course, not confined to modern windows. In view, then, of the labour and risk involved during repeated firing of very delicate painting, it may be doubted how far it is worth while to do so much. For purposes of decoration generally it would be better not to aim at too great a delicacy of effect for works which, after all, depend upon the simplicity of their treatment, the massing of their resplendent colours, the harmonies of their tones, and the vigour of their designs. Windows have, of course, to be seen from distant standpoints, where elaborate details are not only thrown away, but, generally at least, interfere with the largeness of the style employed. These principles are illustrated by such examples of modern glass-painting as that complete series of windows in the famous church at Langton, near Liverpool, where Messrs. Morris, Marshall & Co. carried out the noble art of Burne-Jones, and the potent designs of Madox Brown, Rossetti, and others elaborated elsewhere by the same firm or by Messrs. Powell, of Whitefriars. Not a few of Messrs. Clayton & Bell's windows, as well as many which Mr. Day can put to his credit, are also notable in the same way.

We must not take Mr. Day too seriously when he assumes that Milton was in a sarcastic mood when he suggested that the aim of a stained-glass window was to "exclude the light." The poet's meaning is explicit in his reference to windows "richly dight," and he knew as well as we do that the function of the verrier working in colour was to subdue the garishness of the light, soften its glare, tinge it harmoniously, and perhaps animate it with form. The author of 'Il Penseroso' was the last man to disdain art in its more stately manifestations. How difficult it is even for a thoroughly sincere and qualified artist and critic, such as Mr. Day is, to be "quite sure" about a fine

work of the glass-painter appears from his own experiences in repeated visits to the church of St. Alpin at Châlons. He once made a careful note, he says, that certain windows there were over-painted:—

"After a lapse of two or three years I made another equally careful note to the effect that they were thin, and wanted stronger painting. It was not until, determined to solve the mystery of these contradictory memoranda, I went a third time to Châlons that I discovered that with the light shining full upon them the windows were thin, and that by a dull light they were heavy, and that by a certain just sufficiently subdued light they were all that could be desired."

The artist is always very much at the mercy of chance in these respects, but, as Mr. Day discreetly adds, one need not sacrifice everything to chance:—

"In the latter half of the sixteenth century it was [with artists in glass] less and less the custom to take heed of considerations other than pictorial [i.e., realistic]; so that by degrees the translucency of glass was sacrificed habitually to strength of effect depending not so much upon colour, which is the strength of glass, as upon the relief obtained by shadow—just the one quality not to be obtained in glass-painting. For the quality of shadow depends upon its transparency; and the shadow painted upon glass, through which the light is to come, must needs be obscure, must lack, in proportion as it is dark, the mysterious quality of light in darkness, which is the charm of shadow. The misuse of shading [during the later epochs of the art which preceded its complete downfall in the first half of the eighteenth century] may best be explained by reference to its beginnings, already in the first half of the [sixteenth] century, when most consummate work was yet being done. For example, in the masterpieces of Bernard van Orley, at St. Gudule, Brussels."

Mr. Day proceeds to illustrate the principles thus laid down by reference to one of the most admired examples of Renaissance glass-painting in the world, a window of Van Orley's full of architectonic enrichments and a noble draughtsmanship which suggests Rubens, with something of the style of Michael Angelo himself. As a specimen of picture-glass it is not surpassed by the most sumptuous instances at Gouda; in St. Jacques' at Liège the pictures are more resplendent, but their coloration is not more brilliant and pure. The much-lauded windows in the church at Fairford, which have been ignorantly ascribed to Albert Dürer, of all men in the world, are not to be compared with those at St. Gudule's. Yet it is plain that such masterpieces fail of much of their glory, first, because the glass-painter was not an artist of Van Orley's stamp; and, second, because the great Bernard himself seems to have been unable to submit to the technical rules of the craftsman in glass. It was the mistaken aim of the designer to strive less for colour (the peculiar glory of art in glass) than for relief, i.e., the look of solidity in his architecture, the figures, draperies, and even the furniture which it was his pleasure to depict after the mode of the oil-painter. The darkness of the shadow in the soffit of the central arch of this famous composition, which would tell with great effect in a picture intended to be seen by reflected light, is utterly destructive in a window displayed by light transmitted through its substance. The worst of it is that, as Mr. Day in his

laboured analysis of Van Orley's work points out, there was not the least necessity for this flagrant abandonment of that mosaic method of treatment within which lies the glass-painter's safety. So badly informed was Van Orley as to the limits of his craft that his work is little else than a picture on a greatly enlarged scale, and curiously like the dainty pieces which Mostaert and his comrades of the time and place depicted in miniature for the cabinets of the amateurs of the seventeenth century. We say nothing of the mistakes attending the use in St. Gudule's, as elsewhere, of such mullions of stone as perpendicularly divided this huge picture, most unpictorially, into narrow strips, while parallel and horizontal bars of iron made a sort of lattice of the whole.

Mr. Day has much to say on these principles as they are applied, or misapplied, in the famous masterpieces at King's College Chapel, Cambridge, a by no means impeccable instance; in Reynolds's "washy Virtues" in New College, Oxford; and in doubtful examples at Le Mans, Chartres, Salisbury, Rheims, Shrewsbury, and elsewhere. He divides the treatment of his subject into sections dealing with "the course of craftsmanship"—a not very happy term, designed to include what may be called the logic and proprieties of art in glass—with sub-sections on the beginning of window-painting of both sorts, early mosaic windows, glass of the mediæval and Renaissance epochs, and the uses of "enamel painting," a modern and very charming revival of a neglected and limited ancient process. The second book is most interesting on the subject of early glass, medallions, grisaille—about which Mr. Day is at once orthodox, rightly discriminating, and not excessively enthusiastic—Gothic glass, the windows of the sixteenth and later centuries, picture windows, tracery lights and rose windows—which are in one sense incomparable specimens—and domestic glass, which is, Swiss glass apart, mostly a sort of arabesque, with the defects of transparencies in silk. He is great upon the characteristics of style as practised by the verriers of various epochs and countries, which he very happily illustrates by means of specimens of the finer sort from Rheims, Canterbury, York, Chartres, Salisbury, Troyes, Ross, and Bourges. The concluding portions of the volume are appropriated to various detached themes, such as Jesse windows—theremarkable one at Dorchester, Oxon, seems to have escaped his notice—and story windows, in which glass-painting is simply and chiefly illustrative. The chapter on "Windows worth Seeing" is commendable as offering a good selection and able criticism of fine examples. As to "restoration," he rightly says that the very word is bound "to make an artist shudder."

From the critical point of view this book is the most trustworthy, complete, and artistic of its class. Not pretending to be historical, still less a mere antiquary's exercise of his ingenuity, it is a digest of history in its best and fullest application, a text-book of principles, not a mere dictionary of examples of the type which is so delightful to amateurs who are not artists. The author's style, though clear and orderly,

is rather stiff and dry; his knowledge is abundant, his method of thinking exact and searching, and only a bibliography and a better index are wanting to make his work all we could desire.

*On Painting in Water Colours.* By H. Nisbet. (Reeves & Sons.)—It is to be hoped that the "portrait of the author" by Mr. North, which, with uncommon modesty, Mr. Nisbet has given as a frontispiece to this *brochure*, is a downright libel on the subject and the skill of the draughtsman. It is probable that such is the case, seeing that the other illustrations (which hardly adorn the volume) are exceedingly bad, and all the worse because their business is to instruct tyros and serve as examples of what draughtsmanship ought to be. Apart from these details, it is manifest that, while it is doubtful if a handbook can, within a small space and with such curiously poor and sparse illustrative prints and diagrams, be useful to a would-be painter in water colours, this one will not mislead anybody. "It is the taught already that profit by teaching" is an old axiom, and Mr. Nisbet is on safe ground when he says that he can recommend as a guide in respect to water-colour painting none, except, of course, his own. After this candid piece of advice, he, in the most considerate manner, proceeds to indite: "I cannot wonder, therefore, if a beginner gets bewildered and groans with despair when he attempts to understand these recipe books on painting." Some good advice Mr. Nisbet undoubtedly offers to his readers; but how many could turn from their drawing-paper to the pages of the "guide" for counsel as to what to do while a wash of colour is being rapidly absorbed and evaporated? or, if this is hopeless, how many could, when the ticklish moments come, contrive to recollect and practise the instructions of their mentor?

*Old Creole Days.* By G. W. Cable. With Illustrations by A. Herter. (Lawrence & Bullen.)—Mr. Herter is a good draughtsman, and his designs, which fail most in making the Creole ladies less exuberant and handsome than they might and should be, are full of expression, energy, and character, and well finished throughout.

MESSERS. MACMILLAN have published an excellent lecture on *Leighton, Millais, and William Morris*, delivered by Sir W. B. Richmond to the students of the Academy.

#### THE ARCHEOLOGICAL SOCIETIES.

*The Yorkshire Archaeological Journal.* Part 57. (Leeds, Whitehead & Son.)—The Yorkshire Archaeological Society issues its *Journal* with praiseworthy regularity, and, unlike some bodies of a similar character, but seldom lends the authority of its name to papers of little value. All the contributors to the present part understand their several subjects, and have written well on them. Mr. Mill Stephenson's account of certain monumental brasses still existing in the West Riding is especially good. We trust that he will as time goes on extend his labours over the whole county, for we are well aware that in Yorkshire, as elsewhere, the piecemeal destruction of these interesting memorials still goes on. Mr. Stephenson has taken care to make his descriptions sufficiently full as well as accurate. The matrices of those that have been made away with are also noted. This is a duty often neglected, but those who write for students should in no case neglect it, for though the effigies have themselves gone, we may by their outlines reconstruct them to some extent in the imagination. We cannot hope for the recovery of many more monumental brasses. Our old churches have now nearly all of them been ransacked by the restorer. A few may, however, yet be found in out-of-the-way places. About ten years ago a late, but highly curious example was discovered



in the Beaumont Chapel at Kirkheaton. It represents Adam Beaumont and his wife Elizabeth. The male figure is in complete armour, except that he is bare-headed; his wife was a Lancashire lady, daughter of Ralph Ashton, of Middleton. She wears a long veil, and her dress is cut very low in front. A little baby boy, with his head enclosed in a tight-fitting cap, stands beside his father; a girl, rather older, is on her mother's left; the mother also carries an infant in her arms. Adam Beaumont died in 1655. The monument is probably of about that date. It is for the time a very fine piece of engraving. We wonder if it be possible to identify the artist who made it. The brasses in the church of Skipton-in-Craven were stolen when the castle was besieged during the civil wars. Upwards of seventy years ago workmen engaged in pulling down an old house in the neighbouring village of Thorlby found a few fragments which are thought to have been portions of these memorials. The late Duke of Devonshire supplied the church with modern brasses in place of those that had perished. In the one which commemorates Henry, second Earl of Cumberland, two of these Thorlby fragments are incorporated. One of them is a figure of a Clifford wearing his arms on a tabard, the other is a representation of the Holy Trinity. God the Father is portrayed wearing a triple crown. He supports the Son undraped, as taken down from the Cross. On His right shoulder is perched the mystic dove. This interesting composition seems to be of English work, but is of late, probably post-Reformation date. If so, it is a curious instance of survival, for designs of this kind were regarded as superstitious by the Reformers, and were consequently destroyed or much mutilated. That a new ornament of this kind should have been made after the death of Queen Mary seems highly improbable. The paper on the 'Towneley, Widkirk, or Wakefield Plays,' by Mr. Matthew H. Peacock, gives a sketch of the history of the manuscript, and the writer endeavours to prove that these religious dramas were the property of Wakefield players. Whether he is right or not in connecting them in any especial manner with Wakefield we are by no means sure; that Widkirk has any claim to them beyond the fact that some of these plays may have been performed there we do not believe. There is, we understand, no Widkirk near Wakefield, but there is a Woodkirk, which is but a small place. Mr. Peacock makes a point of Woodkirk being but a village. This argument, however, is baseless. In Yorkshire, and, we believe, throughout the greater part of the north of England, the word *town* is still used to indicate villages and hamlets. Mr. John W. Walker has communicated an inventory of the goods belonging to the chapel on Wakefield Bridge, compiled in 1498, and Mr. W. Paley Baildon certain Star Chamber documents of the reign of Henry VIII. relating to Yorkshire. The 'Notes on Yorkshire Churches' made by the late Sir Stephen Glynne are continued. They are useful as showing in many cases what was the state of the fabrics before recent alterations.

The number of the *Berks, Bucks, and Oxon Archaeological Journal* (Reading, Slaughter; London, Stock) for April, 1897, contains the second part of the Rev. J. E. Field's account of Benson, otherwise Bensington. It may be well to notice that at this place we have the old story (found in so many places all over Europe) of the site of the church, as first chosen, not being satisfactory to the evil spirits, and the stones consequently being removed by night to a more appropriate situation. On this tale Mr. Field founds a conjecture that an early church once stood on the rejected spot. We confess we cannot follow him in this. There is a useful paper by Mr. R. J. Arden Lovett on Soulbury Church, in Buckinghamshire, with an account of the monuments it contains. The tower has two ancient bells, one with an invocation to St. Martin, the other to St. Margaret. A certain

William Lovett, son of Richardus de Louvet, was, we are told, made by William the Conqueror Master of the Wolfhounds over all England, and as a consequence took for his arms three wolves passant. We would in all humility ask for the evidence of this. It seems much like the invention of some sixteenth or seventeenth century herald. Certainly no one in the days of William the Norman could assume the wolves, or, indeed, anything else as a family coat.

The inventories of the church goods of Oxfordshire in the time of Edward VI., communicated by Mr. Hone to the number for July, 1897, will be useful when complete. It is noteworthy that at Mapledurham there was "oon cope of blew sylke with byrdes." There are still persons who stiffly maintain that blue was not an English ecclesiastical colour because it is not found where the Roman sequence is followed.

To the number for January, 1898, the Rev. F. T. Wethered has communicated a paper on the seals of Hurley Priory. They are accurately described, and of nine of them engravings are given. In one of them, a counterseal of late twelfth-century date, a classic gem has been utilized. We are not sure of its subject. Two figures are represented, who hold a cup between them; it has been adopted as a symbol of the holy Eucharist, and has around it a mutilated inscription, which, when perfect, evidently read "Calicem salutaris accipiam," a quotation from the Vulgate rendering of Psalm cxv. 13. The paper on the Wilcotes family by Mr. F. N. Macnamara will be of service to the descendants of the race and to local genealogists, but it is not of general interest.

The abstracts of Berkshire wills in the number for April, 1898, will, of course, be useful to the pedigree-maker, but the documents are wanting in those picturesque touches which sometimes make old wills pleasant reading. One of them may, perhaps, be regarded as an exception, not on the lady's own account, but from her connexion with one of the most odious persons of the ages of persecution. Margaret Topclif describes herself as "wydowe, wyfe of John Topclif while he lived, of Somerby, co. Lincoln, Esq<sup>r</sup>," and merchaunte of the Staple of Caley. The will was proved at Lambeth in 1534. She seems, therefore, to have been the last wife of John Topcliffe, of Somerby, in the parish of Corringham, but is not mentioned in such pedigrees as we have seen. In these he is credited with only two wives—the first a Goodrich, and the second a Fairfax. His son by the latter was Robert Topcliffe, who married Margaret, daughter of Thomas Borough, whether of the Gainsburgh or Kirtton-in-Lindsey branch is uncertain. He had the misfortune of being the father of Richard Topcliffe, the notorious priest-hunter. Mr. Percy Manning, in his 'Notes on the Archaeology of Oxford and its Neighbourhood,' points out that a group of ancient pottery kilns have been discovered stretching in a line for about four miles near the Roman road from Alcester to Dorchester. Pottery was made in the seventeenth century at March Baldon, some four miles off.

#### THE 'LEDA' OF LEONARDO DA VINCI.

Nothing is so obscure as the history of the 'Leda' of Leonardo. We only know from an anonymous biographer that the master painted this subject, and from Lomazzo that he represented Leda nude, with the swan on her bosom, and eyes modestly looking down. The picture, adds Lomazzo, is in the castle of Fontainebleau, accompanied by 'La Gioconda.'

In an article in the *Annuaire des Musées de Berlin*, Herr Müller-Walde has recently pointed out, on a sheet of the Codex Atlanticus of Milan (fol. 156)—a sheet all admirers of Leonardo had turned over and handled without seeing anything in it—the original sketch he

made for the lost masterpiece. There can be no doubt about it; although it is microscopic, this sketch contains the germ of the whole conception of the 'Leda'; she is shown standing, holding in her left hand (on the side where the heart is) an indistinct mass, in which it is easy to recognize Jupiter in his winged disguise.

This motive Leonardo developed later in several drawings preserved in the Queen's Library at Windsor, notably some studies of heads, in which the arrangement of hair is most unusual. It is true that Morelli has claimed these designs for Sodoma; but his theory will not stand examination. The fact is that, apart from a style of workmanship quite different from Sodoma's, the studies in question form part of a series of which no one but Leonardo can be the author. Further, one of the designs is accompanied by an autographic note of Leonardo "da levare e porre."

Forthwith Herr Müller-Walde gets to work and fixes the stages of composition. Between 1501 and 1506 at Florence a first sketch may have been made; between 1516 and 1519, at Fontainebleau, a second.\* For my part I distrust these geometrical solutions, and leave Herr Müller-Walde to voyage alone on a sea of conjecture which is pregnant with shipwreck.

Not content with enriching Sodoma at Leonardo's expense, Morelli has robbed Raphael of a drawing (to attribute it to the same Sodoma) which is undoubtedly authentic. This work, at once naïve and bold, is also preserved at Windsor, and derives without doubt from Leonardo's cartoon. Raphael has here reproduced, with a marked predilection, the twisted arrangement of the heroine's hair.

This drawing, I note in passing, proves that the cartoon of the 'Leda' was once at Florence, where Raphael copied it, and that it was there about 1505 or 1506, for this is the latest date that can be assigned to the drawing. Several other old copies confirm the testimony of Raphael. There is first of all at the Borghese Gallery a painting which Morelli began by recognizing as a masterpiece of Sodoma, but subsequently, on sober reflection, considered a mere copy after this master. Herr Müller-Walde, in his turn, considers that this picture came from the hand of Bacchiacca (from Sodoma to Bacchiacca is some distance!).

The municipal museum of Milan has also been fortunate enough to secure a study of a head which is derived directly from one of the drawings at Windsor. This study, according to Signor Frizzoni, is an authentic work of Sodoma.†

We have, in the third place, a replica exhibited at Paris in 1873, which belonged to M. de la Rozière (to-day it is in the house of Madame la Baronne de Ruble).

Another copy, in the collection of Madame Oppler at Hanover, was, according to Herr Müller-Walde, produced in France during the last century, and is a reproduction of an older copy, now lost.

The author of the catalogue of the Milanese exhibition of London cites several replicas of the 'Leda,' in the gallery of the Grosvenor Club, in that of the Doetsche Collection, and at Wilton.‡

\* The first is characterized by plaited hair so interlaced as almost to form braids on the temples and back of the head. In the second the hair floats free. But may not this modification have been introduced by copyists, a class who, in the sixteenth century, were very free with their originals, aiming at imitation rather than a servile copy?

† Archivio Storico dell'Arte, 1892, p. 275, foll.

‡ Cook, 'Burlington Fine-Arts Club: Catalogue of Pictures by Masters of the Milanese and Allied Schools of Lombardy,' London, 1898.—A 'Leda,' which was in the Malmesbury Collection, subsequently came into the collection of the King of Holland, in which it was sold in 1850. It is said that it is to be found now at Newwied, where it was stranded after having figured some time at Cassel. It presents the mother of Castor and Pollux, with one knee on the ground, lifting up lovingly one of the new-born twins. The hypercritical Baron de Rumohr speaks with enthusiasm of this picture, in which he recognizes a 'Charité'! Morelli, on the contrary, sees in it a Flemish work. For my part I am decided: the moment the mother of Castor and Pollux is on her knees, she has nothing to do with the 'Leda' of Leonardo.

All these copies agree in placing on the left of 'Leda,' on the ground, one or several children.

But what has become of the original of Leonardo? and was it really at Fontainebleau? Father Dan, who published in 1642 his 'Trésor des Merveilles de Fontainebleau,' does not make the slightest mention of it. The excellent Passavant has inspired Dr. Rigollot, the author of the 'Catalogue de l'Œuvre de Léonard de Vinci,' with the following note on the subject: "The 'Leda' that was at Fontainebleau, of which Lomazzo speaks, is a cartoon of Michel Angelo now at Berlin."

Sober as this note is, it is full of mistakes. And, in the first place, the 'Leda' of Fontainebleau was the 'Leda' of Leonardo. I am going to prove it. The 'Leda' of Michel Angelo cannot be confused for a moment with that of Leonardo, because the latter was erect, the former couched. Further, this 'Leda' of Michel Angelo still exists, not at Berlin, but at London. Sir Frederick Burton, the former Director of the National Gallery, showed it to me fifteen years ago, stored up in one of the collections under his care.

But here is a more decisive point. In 1625 Commander Cassiano del Pozzo, the friend of Poussin and Rubens, on visiting Fontainebleau, noticed there among the pictures of Vinci "una Leda in piedi, quasi tutta ignuda, col cigno e due uova, a pie della figura, dalle guscie delle quali si vede esser usciti 4 bambini. Questo pezzo [adds Cassiano] è finitissimo, ma alquanto secco e masso il petto della Donna; del resto il paese e la verdura è condotta con grandissima diligenza et è molto per la mala via, perchè, come che è fatto di tre tavole per lo lungo, quelle scostate si han fatto staccar assai del colorito."

This is formal testimony. The château of Fontainebleau contained in 1625 the 'Leda' of Vinci. The favourite of Jupiter was represented as erect—almost nude. On each side of her on the ground were visible the two eggs from which four twins were proceeding. A landscape of great finish surrounded the chief subject. The panel was composed of three divided pictures.

The importance of this testimony will be obvious to all; it confirms the assertion of Lomazzo, and proves that the copies mentioned above reproduce the 'Leda' of Leonardo at least in its general features.

If Father Dan has no word, in 1642, of the 'Leda,' the reason is that it had been withdrawn from the *salles*. It was still in existence, however, as an inventory of 1692-1694 published by M. Herbet proves. We see noticed in its contents, among the pictures of Fontainebleau, "une Leda peinte sur bois, de Leonard de Vinci." The castle contained besides, in the Salle des Bains, a copy of the original work of Leonardo.

In the last century all remembrance of the 'Leda' was so completely lost that Goldoni declared, in a letter dated in 1775, that this picture had never been known to be in France.

What became of this masterpiece? Here, I confess, I have no light to offer. Was Leonardo's creation, in spite of its decency, torn to pieces by some pious bigot? Did it perish in a fire? Was it presented to a foreign sovereign like the 'Saint Jean,' of which Louis XIII. robbed himself to please Charles I. of England? There is absolutely nothing to go upon, so I will not even try to frame an hypothesis. I shall be satisfied to establish by the help of ancient copies, of which I have shown the relative exactitude, with what modest grace, what reserve and distinction, Leonardo treated a ticklish subject.

EUGÈNE MÜNTZ.

#### Fine-Art Gossip.

THREE new statues have been placed in niches of the façade of the National Portrait Gallery, Edinburgh, leaving vacancies for three more to complete the group of worthies. The first of the

new works represents James I. of Scotland, renowned for his poetry; the second, Napier of Merchiston, who invented logarithms; these effigies are by Mr. D. W. Stevenson. The third figure, which is by Mr. W. G. Stevenson, represents Alexander III. of Scotland. Each figure is seven feet high.

We record the death of Mr. Alfred E. Chancellor, the author and illustrator of 'Examples of Old Furniture,' which Mr. Batsford published in 1897. Mr. Chancellor was an excellent draughtsman, and much engaged in architectural illustrations and studies of domestic furniture. Born in 1857, he was a son of the Rev. H. J. Chancellor, of Bournemouth.

MOST European states and a number of European and American towns are said to have promised their co-operation in the first "International Congress for Public Art," which is to be held at Brussels from this day (Saturday) to the 28th inst.

We also hear that the Academy of Fine Arts at Brussels has divided the triennial prize for sculpture between the two young artists MM. Jacques Marin and Paul Rocquet.

THE Great Council of Canton Vaud has introduced a project of law for the preservation of historical monuments. The new law, which passed the first reading on September 5th, provides for the appointment of a "Cantonal Archaeologist," and also of a standing commission at Lausanne under the name of "Commission des Monuments Historiques," whose business it will be to keep watch and report upon all buildings within Canton Vaud which possess a national, historical, or artistic interest.

AN important archaeological discovery has been made in Tivoli. The workmen engaged upon the preparations for the electric railway unearthed about a hundred articles which formed the contents of votive urns in the temple of Hercules Victor. The Director of the Archaeological Museum was at once informed of the discovery.

## MUSIC

### THE WEEK.

#### FESTIVAL OF THE THREE CHOIRS.

THE one hundred and seventy-fifth meeting of the Three Choirs commenced with a special service in the Cathedral of the city of Gloucester on Sunday afternoon. In his sermon the Dean spoke first, and with enthusiasm, of the triumphs of architecture of the mediæval cathedrals, in one of the noblest of which he was that very day lifting up his voice, and then with sadness of that art now dead. But he found consolation in the fact that though architecture died in the sixteenth century, a "new art was discovered and worked at by men." The Dean referred to music. It would, no doubt, facilitate and shorten the study of the history of the art to ignore the great schools of music and the composers who flourished before the sixteenth century; yet surely this ought not to be done. Though Beethoven in his symphonic works towered above Haydn and Mozart, we do not speak of the first as having created the symphony. The Dean, no doubt, had a perfect right to extol to the highest the great composers from Palestrina onwards; but they are only later links of a mighty chain stretching back to a remote past. The Dean is, of course, well aware of all this. His peculiar, and necessarily terse, mode of summing up the history of the art of music may, however, have puzzled some

in the large congregation which listened to his eloquent discourse—may have led them to think that no notice need be taken of what he termed "the darkness of the remote past."

The Sunday service included a Festival Overture for orchestra, composed and conducted by Mr. Charles H. Lloyd, the work of a sound musician, which, like many *pièces d'occasion*, is not remarkable from the point of view of invention; also a carefully written 'Magnificat' and 'Nunc Dimittis,' by Mr. C. Lee Williams, given under his direction. More important than either of these two novelties was a setting of Psalm cxviii., "O sing unto the Lord a new song," by Mr. A. Herbert Brewer, Mus.Bac., the able Festival conductor. The choral writing is scholarly, and there is in addition a certain freshness and life which promise well for the future of the composer, who is at present only thirty-three years of age. The absence of a part for harp in the rather pleasing soprano solo "Praise the Lord upon the harp" savours, perhaps, of affectation. The silent instrument right in front of the orchestra rendered the omission all the more noticeable. The bass solo "Let the sea make a noise" displays a certain dignity; for the composer wisely refrains from cheap realistic effects. The solos were well sung by Miss Agnes Nicholls and Mr. Lane Wilson. At the close of the service a 'Meditation' from Mr. E. Elgar's 'Lux Christi' was given under the composer's direction. The music is of a soft yet elevating character, and, scored in most able manner, it produced a deep impression.

The whole of Monday was devoted to rehearsal, and the band, choir, soloists, and festival conductor (who, though not actively engaged all the while, was in constant attendance) must have been heartily glad when the heavy day's labour was over. There is an excellent orchestra from London, with Mr. A. Burnett as safe leader. The choir, consisting of nearly three hundred members, is thoroughly well balanced. The sopranos, though not particularly strong in the upper notes, are of good quality. The contraltos, and especially the basses, are excellent. The tenors seem to be the weakest section.

The Festival proper opened on Tuesday morning with the National Anthem followed by 'Elijah.' This oratorio always draws a large audience—almost every seat in the Cathedral on this occasion was occupied—and, since the meeting is held for charitable purposes, it would be unreasonable to expect the Festival Committee, purely for the sake of art, to select some other great, but less familiar work. The performance may be briefly described. At these Western gatherings one misses the resonant tone, the bold attack, the strength generally of the Leeds choir, though we must acknowledge that the choruses, for the most part, were admirably rendered. In soft passages, especially those in which the middle registers of the voices were engaged, the quality of tone was delightful. Madame Albani was in excellent voice, and in the concerted music, notably in "Cast thy burden," she seemed far more inclined than is her wont to temper her tones to those of the other vocalists. Miss Giulia Ravogli, with her fine rich voice and declamatory style, was at her best in



the denunciatory music of the wicked Queen. In "O rest in the Lord" there was, however, a lack of repose. The tempo which she took at the outset was a great improvement on the dragging rate which is so frequently adopted. But afterwards the singer tried to infuse a little too much modern spirit into the simple *aria*, and further, the band, accustomed probably to the old style, seemed by no means inclined to follow her; so that the favourite *aria* suffered somewhat. Mr. Ben Davies was not in his best form, and we must confess that we found his reading of "If with all your hearts" bordering on the sentimental. Mr. Watkin Mills gave an admirable rendering of "It is enough," though his earlier Prophet music lacked force and dignity. Miss A. Nicholls, Miss J. King, and Messrs. H. Jones and H. Sunman also rendered useful service in the double quartet and other numbers. Master Gordon Smith, the Youth, also deserves a good word. Mr. G. R. Sinclair officiated, and in able manner, at the organ.

In the evening Dvorák's 'Stabat Mater' was given, with Madame Ella Russell, Miss Hilda Wilson, Messrs. Hirwen Jones and David Bispham. The reading of the work was, however, too much in cathedral style—too sedate. It was followed by Part I. of 'The Creation,' and in this, of course, the choir felt quite at home. The soloists were Madame Ella Russell and Messrs. Henry Sunman and Hirwen Jones.

The first piece on Wednesday morning's programme was Prof. Prout's excellent Concerto in E minor for organ and orchestra, originally produced, we believe, at the Crystal Palace. The opening *allegro* is ably written, but the graceful *andante* and the vigorous *finale* seem to us the most effective sections of the work. The performance, with Mr. G. R. Sinclair at the organ, was highly satisfactory. The choir was heard to very great advantage in Wesley's stately 'In Exitu Israel.' The tenors were still somewhat weak, but the sopranos seemed to have gained in volume of tone and firmness of attack. Mr. G. H. Lewis, the chorus superintendent, may be congratulated on the result of his labours.

Three of the four recently published works of Verdi, the first performance of which was by special permission of the composer, followed. First came a 'Stabat Mater' for chorus and orchestra. As a rule, a wise critic is cautious in expressing his opinion with regard to a new work. Clever treatment, and, in the case of orchestral music, striking colouring, of comparatively unimportant subject-matter may cause it to produce an impression which, when the trick is discovered, will rapidly fade away. First impressions, though useful, are often dangerous. But it sometimes happens that the critic feels, or rather is made to feel, that he is under the influence of a master mind. And such was the case on Wednesday morning in listening to Verdi's 'Stabat Mater.' In the music there is a strange commingling of the subjective and objective. And there are strains of yearning and of tenderness, dramatic outbursts of terrible intensity, as in the "Vidit Jesum in tormentis," solemn mystic chords, speaking pauses, striking contrasts, and impressive orchestra-

tion. All these things help towards the effect of the music; but it is the deep feeling and the religious spirit—expressed, for the most part, in a manner which to Northern ears sounds somewhat strange—which underlie it; also the mighty power with which the composer works up his material into one grand whole, and which intensifies the deep impression made. The second piece, 'Laudi alla Vergine Maria,' the words from the last canto of Dante's 'Paradiso,' is set for solo voices (two sopranos and two contraltos). It is a short movement, in which homophony and polyphony are well blended. It is simple in form, quiet, and delightfully quaint. The voices are unaccompanied. Madame Ella Russell, Miss Agnes Nicholls, Miss Hilda Wilson, and Miss Jessie King gave a delicate, most expressive rendering of the music, which, in spite of its apparent simplicity, is far from easy. The third number is a 'Te Deum' for double chorus and orchestra. Here we have strength, dignity, solemnity, and marked originality. The sudden contrasts are even more pronounced than in the 'Stabat Mater.' The character of the words naturally suggests bolder and more imposing effects. We purposely refrain from any detailed analysis of the three movements. The writing shows technical skill of a high order; yet there is no intricate structure; there are no elaborate developments to describe and elucidate; the music makes a direct appeal.

From our brief account of the 'Stabat Mater' and 'Te Deum' it will readily be imagined that the choir had by no means an easy task. There were here and there signs that further rehearsal with the orchestra would have been a good thing; but, altogether, the performers and conductor acquitted themselves well of their difficult task. In two dangerous passages it was considered prudent to use the organ to support the voices. The effect was bad, for, to ensure the choir hearing, the chords given by the organ had to be unpleasantly loud. The orchestra was occasionally too demonstrative, notably in the *ppp.* closing bars of the 'Stabat Mater.'

The morning programme included, besides, Mendelssohn's 'Hymn of Praise,' with the vocalists Madame Ella Russell, Miss Agnes Nicholls, and Mr. Ben Davies; also the Variations for Orchestra of Brahms on a Theme of Haydn's.

The evening concert at the Shire Hall commenced with the 'Meistersinger' Overture, of which a vigorous rendering was given. Then followed Miss Rosalind F. Ellicott's 'Henry of Navarre,' a choral ballad for tenors and basses. The music is bright and tuneful, and some country choral societies might take pleasure therein; for a festival it is not of sufficient importance. Moreover, it does not represent Miss Ellicott at her best. After this ballad Mr. S. Coleridge-Taylor came forward and conducted his orchestral Ballade in a minor. In the morning we were listening to the noble and wonderful works of a composer who, laden with years and honours, cannot much longer labour in the cause of art; in the evening a mere stripling brings forward a short composition, yet of such vivid imagination, rich colour, and wise restraint, coupled with youthful boldness,

that it is a forecast of a great and brilliant career—if only health and strength continue, and if Mr. Taylor escape from the many dangers which beset a rising artist. The composer, at the close of the performance, was received with marked enthusiasm. Of the rest of the concert and of the remaining Festival programmes we must defer notice until next week.

### Musical Gossip.

MR. ROBERT NEWMAN has written to the papers an explanatory letter concerning his inability to permit the National Sunday League to give their concerts at the Queen's Hall this season. The contract last season was that out of the twenty-six Sunday evening performances twenty were to consist of oratorios, and not more than six of orchestral programmes, but the League deviated from this in offering only twelve oratorios. No new arrangement could be agreed upon, though Mr. Newman made sundry concessions which it appears the League did not see their way to accept.

TABLETS of British musicians from Tallis to Sterndale Bennett may be seen outside the new Guildhall School of Music. On the walls of the theatre are inscribed the names of many eminent operatic composers from Gluck to Sir Arthur Sullivan.

No corroboration has been afforded as yet of the startling rumour that a wealthy American lady has offered a million francs to start a model vocal conservatoire in Paris. It seems very unlikely that there is any truth in this announcement.

'DÉJANIRE,' a poetic drama by M. Louis Gallet, has been furnished with music by M. Saint-Saëns, which is said to be very fine. The production took place last Sunday week at Béziers in the open air, the audience numbering twelve thousand people.

FROM Brussels comes the news of the death, at the age of seventy-four, of M. Adolphe Samuel, director of the Ghent Conservatoire, who secured a Grand Prix de Rome in 1845. He started popular concerts at Brussels, and his oratorio 'Christus' won some success in Germany.

By a decree of King Humbert the Milan School of Music is henceforth to be called Conservatorio Giuseppe Verdi. Sixty-six years ago young Giuseppe failed to satisfy the examiners when he sought to become a pupil of that institution. They were unanimous in declaring that "the candidate showed no ability whatever for music." The names of those examiners have passed into oblivion, but Verdi has won immortal fame. It is pleasant to think that this change of title has been made during the lifetime of the veteran composer; the day of retribution has, however, been long in coming.

It is definitely decided to reopen La Scala, Milan, during the coming season, and there will be rivalry between that famous establishment and the International Lyric Theatre. The latter is under the direction of M. Sonzogno, and will remain open all the year round.

ACCORDING to the *Guide Musical* of September 11th a new edition of the score of 'Rienzi' will be published by Madame Wagner, with changes and cuts emanating from the composer himself, who, it is said, felt that the work suffered by reason of its abnormal length. The opera, thus remodelled, will be performed at Vienna soon after the appearance of this new edition.

FERRUCCIO B. BUSONI, the eminent pianist, intends during the winter season to give four interesting and instructive concerts at Berlin; the programmes will illustrate the development

of the concerto from Bach to Liszt. He will be assisted by the Philharmonic orchestra of that city.

The sculptor Sinding, of Copenhagen, has just completed the statue of the violinist Ole Bull; the inaugural celebration will be held shortly at Bergen.

## DRAMA

### THE WEEK.

GARRICK.—'Teresa,' a Drama in Three Acts. By George Pleydell Bancroft.

Now that Mr. Bancroft's drama 'Teresa,' instead of appealing to the public at a suburban theatre, has been transferred to a West-End house, it challenges a form of criticism not formerly awarded it. Judged by the standard now applied, it is considerable rather as promise than as performance. It shows knowledge of stage effect, and a power to fuse into a whole materials obtained from various sources, and displays a close and, on the whole, profitable study of the method of M. Sardou. What it does not reveal is any animating breath of dramatic passion. The local colour of a world we are disposed, perhaps unjustly, to regard as unreal and fantastic is ingeniously used, and characters concerning the truth of which we are unable to speak are cleverly balanced. The result is a play that to some extent impresses and furnishes the actors with splendid opportunities of a sort, but that fails to convince. As a whole the work is careful. Mr. Bancroft, however, sometimes nods. Count Caprile, the spy of the Italian ministry, and in addition the villain of the play, knows practically that the Marchese de Micani, the father of the heroine, is a leader of the Socialists, and seeks only, as he says, proof to make matters uncomfortable for him. This proof the Marchese immediately and unhesitatingly supplies. He owns to being a leader of Socialists, and refuses with some heat and scorn the half-professed adhesion of the Count to the cause. The motives of the Count to fulfil his threats become the strongest possible, yet the avowals of the Marquis are regarded as scrupulously as if they had been made to a priest under the seal of the confessional. Whether the condition of affairs in Italy be such as Mr. Bancroft depicts we do not know. Recent revelations seem to furnish some proof that it is. We find a difficulty, however, in believing that a high-born Italian maiden would, on the eve of her marriage, commit an action so indiscreet and compromising as venturing alone and unprotected to a haunt of revolutionaries. From this point forward we doubt everything. Libertine as he may be, Claude Elsbrooke, the twin brother of the hero, would scarcely venture upon an assault so brutal as is depicted. A penalty less severe than suicide is, moreover, adequate to meet the action of Teresa, which is committed in self-defence.

What Mr. Bancroft has accomplished is this. He has chosen a singularly indiscreet heroine, has involved her in a network of difficulties, generally of her own selection, and has brought about a series of situations which are stagey, if not dramatic. With every accessory of picturesque colour abundant opportunities have been furnished to

the actress. This is much for a dramatic aspirant to have done in a first effort. Very little more experience will teach Mr. Bancroft to be more sparing of horrors, and further observation of life will lead him to forge more strongly the chain of circumstances and leave less to caprice or accident.

Of the opportunities Mr. Bancroft has afforded much is made. Miss Vanbrugh's performance of the heroine is genuinely powerful, and shows her to have acquired firm grasp of a good method; Mr. Arthur Bouchier gains strength, and, though he has little to do, does it well; Mr. Allan Aynesworth repeats a fine performance of a man enervated by licentiousness and vice; and Mr. Laurence Irving gives melodramatic colouring to the Italian spy. A very gracious performance is that of Miss Gigia Filippi as an Italian waiting-maid.

### Dramatic Gossip.

THE performance of Mr. Hamilton's five-act adaptation 'The Three Musketeers' on Monday at the theatre in Camberwell was a success, Mr. Lewis Waller as D'Artagnan, Miss Florence West as Miladi, and Miss Kate Rorke as the Queen carrying off the honours of the representation.

THIS evening witnesses at the Lyceum the long-promised production by Mr. Forbes Robertson of 'Macbeth.'

DRURY LANE THEATRE reopened on Thursday with 'The Great Ruby' of Messrs. Raleigh and Hamilton. The date of opening has been to a few days the same, except on a few special occasions, for a century and a half or nearly two centuries.

THE "heat-wave" which has passed over the country is probably as much responsible as any other cause for the postponement at the last moment of the production at the St. James's of 'The Elder Miss Blossom' until the 22nd inst. The cause advanced for the delay is inadequate rehearsal, which would have been more easily acceptable had not the piece been frequently played in the country. Most of the theatres have suffered in their takings from the heat.

'THE SECRET OF THE KEEP,' a one-act piece by Mr. Cecil Raleigh, produced as a curtain-raiser at the Garrick, is brightly written and fairly ingenious. Its idea is not wholly unlike that of 'The Mistletoe Bough.' A young American girl, finding her way during a masked ball to an unknown chamber in the keep, is accidentally locked in, and goes through many pangs at the prospect of death by starvation. On recovering from a swoon she finds the keep has another inmate, whom she naturally takes for a ghost, but on discovering he is flesh and blood as naturally, according to the laws of farce and comedy, accepts as a husband.

'HONOUR THY FATHER' is the title of a four-act drama produced on Monday at the Imperial Theatre, Westminster.

DALY'S THEATRE may, it seems, lose its right to the name, legal proceedings being in progress between Mr. Daly and his former partner, Mr. George Edwardes, who now claims to be sole proprietor.

TO CORRESPONDENTS.—A. F.—E. D.—W. F. S.—F. W. G.—W. St. C. B.—L. W. K.—L. K.—B. M.—received.  
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